

STORY HOUR READERS MANUAL

COE AND CHRISTIE



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STORY HOUR READERS MANUAL

THE STORY METHOD

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STORY HOUR READERS MANUAL.

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FOREWORD

"PLEASE tell me a story," is the insistent plea of the child the world over.

How natural, then, for the child to learn to *read* by means of the story! *Interest* is the key to the situation; and interest in the story is the controlling *motive* for his learning to read.

The stories used in the Story Hour Readers are written for the purpose of establishing the *reading habit* early in the life of the child, through their appeal to his interests. The content of the stories selected is easily within the comprehension of the child, who will eagerly read about his friends in the folklore world.

The child is considered as the epitome of the race, hence the selection of stories that satisfy his instinctive interests.

'Mother Goose rhymes and folklore tales are used extensively in the books for the first year. The rhythm of the jingle is irresistible. Its mingling of sense and nonsense arouses the imagination of the child, and its fascination appeals even to the slowest or dullest pupil, who might not respond to less exciting stimuli. The use of Mother Goose rhymes is advocated by Huey. (See "The Psychology and Pedagogy of Reading," pp. 330 to 335.)

Dialogue and dramatic action are great sources of delight, and are very valuable during the early days of school life, since to the child they represent *play* and the various activities natural to childhood. The stories selected appeal to his dramatic instincts and stimulate the emotions.

The *aim* of the Story Hour Readers is to give the child opportunity to *live* the thoughts, hence the great imaginative stories, keeping in mind always the *heart* of the child, and heeding the admonition, "We who profess to teach, yet teach not, teaching not the heart."

The Story Hour Readers present literature. The stories and poems are carefully graded to satisfy the growing interests of the child, and to inculcate a love of literature.

The books are beautifully illustrated in color by artists whose interpretations of the stories show their appreciation of child life. The pictures make an æsthetic and artistic appeal to the child that is most valuable. The ethical and social elements are also presented. The pictures offer wonderful opportunities for the development of language.

The First Year Readers contain Mother Goose rhymes and folklore tales.

Second Year Readers continue the folklore tales, and introduce fairy stories, also poems suited to children.

Third Year Readers introduce wonder stories, legends, and myths, also poems. Adaptations from longer stories are given, to secure sustained interest, and to arouse in the child the desire to read the complete story for himself, for example, "Robinson Crusoe."

The folklore tales, fairy tales, and fables include those of many lands, thus adding to the child's interest and knowledge.

PRINCIPLES OF READING

FUNDAMENTALS

THE following general principles of education should be applied in the teaching of reading:

1. A complete thought is presented first. This is followed by analysis of the thought into parts, and a study of the parts, including the necessary drill. Finally, the parts are recombined into the complete thought, a clarified whole.
2. There is "no impression without expression." Therefore the child's initiative and self-activity should be employed to produce clear and vivid images.
3. Education is reorganization and enlargement of experience; in common phrase, procedure "from the known to the unknown."

Memory becomes a by-product of the educational process, and the faulty rote method of teaching is avoided when these principles are applied.

APPLICATION OF PRINCIPLES

1. **Wholes to Parts, to Wholes.** The vague whole is acquired by the children through listening to the story told by the teacher, and through the exercise of their own self-activity in dramatization. The story is first analyzed into thought-groups. The thought-groups are then built up synthetically by the teacher, sentence by sentence, at the blackboard. Word groups and sight words are taken from the sentences. Selected words are separated into phonograms. Phonograms are blended to form words. The final step is the reading of the whole story from the book.

2. Self-activity. The interest aroused in the story, as the teacher tells it, stimulates the impulse for motor activity. This leads to the dramatization of the story. Dramatization appeals to children because what a child *does* makes a deep impression upon him. Dramatization also stimulates the emotions, and thus secures intense interest. Through dramatization the child *lives* the story.

3. From the Known, or Familiar, to the Unknown. The Mother Goose rhymes are familiar to most children. Besides, many of the stories in this series of Readers deal with experiences common to children, and the characters are placed in familiar situations. The material thus forms a connecting link between a child's former experiences and the new ones he is about to acquire.

ELEMENTS OF READING

1. The Thought Element. The problem of learning to read is the establishment in the mind of the learner of an association between the thought as expressed in symbols and the symbols which represent the thought.

The thought is the vitalizing element. Literature should be used from the beginning. The selections should be of a character to interest children, that is, they should be stories with a sense appeal, and instinct stories. The whole life of a child is saturated with imagination and feeling, therefore the content of his reading matter should satisfy his imaginative and emotional cravings. It should also represent action. That is, the content should be dynamic rather than metaphysical.

For the purpose of analysis the stories should be divided into *thought-groups*. A thought-group consists of a series of

related sentences which express completed thought or action, that is, a larger thought unit. The thought-group is analyzed into sentences, which are in turn built up synthetically into a thought-group for purposes of reading. The sentence is then selected for further analysis.

2. The Symbol Element. (A Visible Sign or Representation of an Idea.) In learning to read the child must associate the thought with the symbols. These are of two kinds, namely, the *visual* and the *vocal*.

Visual Symbols: Written Words or Letters. After a sentence has been presented as a whole, associated with its thought, groups of words and single words should be selected for recognition and drill. Then not only have these significance in themselves and in their present relations, but they are also tools for future use in reading.

Vocal Symbols: Spoken Words or Single Sounds. Each visual symbol, whether of a sound, a word, or a group of words, has its corresponding vocal symbol.

An early association between the visual symbols and the vocal symbols is necessary, in order that the child may learn to read orally. This applies to sentences as wholes, to word groups, and to words.

3. The Phonetic Element. The first analysis of the story is into thought-groups and sentences. Groups of words and single words are selected from the sentences for purposes of drill. A further analysis is necessary,—separating the words into phonograms for phonetic use.

There are several distinct aims to be kept in mind: namely, ear training, correct pronunciation and distinct enunciation in reading, and acquirement of phonetic power.

There should be ample drill in ear training, in order that

the child may become sensitive to the correct pronunciation of words. Exercises in enunciation are necessary also, in order to secure clear, distinct, and pleasing oral reading.

Phonetic power is the means by which the child is able to assist himself in reading new material. Constant practice in phonetics gives him the ability to find new words for himself.

THE STORY METHOD

The Reading Process. Teaching reading is the process of associating in the child's mind a thought and its symbols. The union of these elements is necessary to both silent and oral reading.

i. Language. The natural way for a child to learn to read is similar to that used in learning to talk. When a child has learned to talk he has acquired the ability to attach meaning to oral language and to use language. When he enters the *world of books* the pictures attract him first. The rhymes, jingles, songs, and stories are told or sung to him. The Mother Goose rhymes present many familiar characters clothed with enough mystery to appeal to his imagination. They are real, his companions, and they belong to his world. The rhymes, jingles, and songs also appeal to the *instinct of rhythm*, and he readily memorizes them. The stories arouse his *interest*. He pleads to have his favorite stories told to him again and again. The child soon attempts to tell the stories himself. Gradually he locates parts of a story on the printed page, and recognizes some of the words. The child meets these words in new stories. They are *old friends*, and they help him to conjecture what the new words must be. He enlarges his vocabulary through the context and acquires power to

attack new stories. The Story Method supplies these *experiences* and makes use of *language* from the beginning. Interest in the story is the child's *motive* for learning to read.

2. Content. The Story Method is a content method, and meaning dominates the teaching. *Oral thought-expression* comes first, through the telling of the story and through dramatization. Association of the stories with the pictures and the printed matter in the books accompanies or precedes the oral thought-expression. The memorization of the story is a by-product. The analysis of the story, by aid of pictures and through conversation, into thought-groups, that is, larger thought units, follows. Oral expression from the children of each sentence in the thought-group, using pictures and questions as aids, is the next step in analysis. The teacher then builds the thought-group upon the blackboard, sentence by sentence, as the sentences are obtained from the children in response to questions. (See Blackboard Work, p. 14.) A further analysis is the selection of sentences, word groups, and sight words for the purposes of recognition and drill. Word groups and sight words are associated with the sentences in the story, for reading, and for the interpretation of the thought and emotion involved in the sentence. Thought-groups are then read as wholes, and finally the complete *story* is read as a whole.

3. Vocabulary. The child's reading vocabulary is built up through the association of word groups and sight words in the context of the story, followed by drills, and through the phonetic sense and power which he gradually acquires. (Read Huey, pp. 348, 349.)

Words are selected from the Mother Goose rhymes, in the first book, and from the stories in the following books, for phonetic purposes (Key Words). These are first taught as sight words, and are afterwards analyzed into phonograms. Phonograms are blended to form the new words in the context.

4. Independent Reading. (Silent and Oral.) When the child possesses a large enough reading vocabulary to recognize familiar words (*old friends*) in the context, and has developed some phonetic sense and power, and also has sufficient apperceptive basis, he is ready to undertake the *more complex process* of thought getting (thought-grasp) and thought giving (thought-expression).

The first and second supplementary stories are relaxation stories, and are meant purely for enjoyment. The third supplementary story affords an excellent opportunity to test the child's ability to read independently. During the reading of the story, for this purpose, the teacher should merely *tell* the child the words that he fails to recognize or to obtain through phonetics. The reading of the story is followed by a drill upon the word groups and sight words that the teacher was obliged to tell, the *motive* for the drill being the development of the words so that the child may read the story the next time *without help*.

The reproduction and the dramatization of the story will follow the reading of the story from the book. The attention of the child is called to the fact that this time he is to *tell the story which he read for himself*.

This method of procedure may be used with the supplementary stories that follow; and also with supplementary books, provided the content is interesting and within the

child's grasp of thought, and contains words in his reading vocabulary.

The teacher will finally decide whether the child has sufficient power to read the basic stories in the same way. She must keep steadily in mind that reading is *not* mere word-calling, but that it involves an interpretation of the thought and emotion contained in the story,—emphasis and expression.

The reproduction and dramatization of the story will then follow the reading of the story, instead of preceding. The child will finally gain power to reproduce the story in his own words, and to dramatize without the descriptive parts.

METHOD OF TEACHING

1. Telling the Story.
2. Dramatization.
3. Blackboard Work.
 - (1) Thought-groups.
 - (2) Sentences.
4. Analysis
 - (3) Word Groups.
 - (4) Sight Words.
 - (5) Phonetics.
5. Reading from the Book.

1. Telling the Story. The teacher should *tell* the story, using the language of the text. She should tell it in such a way as to appeal to the imagination of the children, and to arouse keen interest and emotion. The teacher must be thoroughly in sympathy with the six-year-old child, and must live again in spirit the delight she herself felt, when she was first introduced to the "Once upon a time" world.

It is important to rehearse the story before presenting

it to the class. The teacher must know where the emphasis is to be laid, for children are great imitators, and the final results are dependent upon first impressions. So, when telling parts of the story that later are to be repeated frequently for drill, she should be sure that the child receives a vivid impression of the story the first time he hears it.

The teacher should show emotion, and should impersonate the characters as exactly as possible, employing such bodily activities as the imagination suggests. All this will secure the very best kind of attention from the children, who will then be all alive and eager to play, or *dramatize*, the story.

Note. Read Bryant's "How to Tell Stories to Children."

2. Dramatization. Before the reproduction of the story by dramatization, it is well for the teacher to have a few of the pupils tell what some of the characters said, and show their manner of saying it. The descriptive parts should be told by the teacher at first, until the pupils are able to tell them. When the children have gained sufficient power in dramatization, the descriptive parts may be omitted.

Pantomime. Real thought giving is a living expression, on the part of the child, of the thought of the author. The whole body should be in unison with the thought expressed. Pantomime affords opportunity for developing bodily expression. The Mother Goose rhymes and many of the stories may be given by the children, in pantomime.

3. Blackboard Work. Dramatization of the story is to be followed by reading from the blackboard. Care should be taken to select thought-groups and to reproduce the lines of the story exactly as they appear in the book, especially the *grouping*. The use of print or of script is optional.

The following is the first *thought-group*, pp. 9 and 10,
Reader, First Year, First Half :

BO PEEP AND HER SHEEP

Little Bo Peep lost her sheep.
She looked and looked
but could not find them.

Then she went
to Little Jack Horner.

“Please, Little Jack Horner,
help me find my sheep!”

Little Jack Horner
sat in a corner.

Little Jack Horner said,
“Leave them alone,
and they’ll come home.”

(1) Obtain the above sentences from the children, by questioning :

What did Little Bo Peep lose?

What did she do?

Then to whom did she go?

What did she say to Little Jack Horner?

Where did Little Jack Horner sit?

What did Little Jack Horner say?

(2) The sentences should be read as units.

(3) For good expression, emphasis should be laid on the important word, or group of words, in the sentence. For example, “*Please, Little Jack Horner, help me find my sheep.*” “*She looked and looked.*”

(4) The lesson should be read finally as a unit.

4. Analysis. Knowledge of words is the product of gradual attainment. *It is not important that a child should know all the words of the stories that he reads at first, hence only those words are presented for drill that present concrete ideas, or are readily acquired through association.* It is unprofitable and uninteresting to dwell upon a single story until every word is learned (Huey, p. 348). The words in the stories that follow are just as valuable, and their frequent repetition in the text, and the drills in phonetics, make them familiar.

(1) *Thought-groups.* The division of the story into thought-groups is the first step in analysis. A thought-group consists of a series of related sentences which together express completed thought or action, that is, a larger thought unit. The teacher may select the thought-groups of the story, or she may guide the children to select each of the thought-groups, by means of the pictures in the story, or by questioning.

(2) *Sentences.* The story has been told by the teacher. The children have reproduced the story orally, and by dramatization. The thought-groups of the story have been selected under the guidance of the teacher. For example, the first thought-group is found on pp. 9 and 10 of the story, Bo Peep and Her Sheep, Reader, First Year—First Half. An oral expression from the children of each sentence in the thought-group, using pictures and questions as an aid, is the next step in analysis. The teacher then builds the thought-group upon the blackboard, sentence by sentence, as the sentences are obtained from the children in response to questions. (See Blackboard Work, Manual, p. 14.) Sentences may also be selected for expression and drill.

(3) *Word Groups.* The selection of a group of words in the sentence is the next step in analysis. Word groups are used to teach abstract words in their proper relations. The ready recognition of word groups as wholes is the best method for securing good expression in oral reading. The use of word groups prevents the halting, hesitating calling of words which sometimes passes for reading, and is an aid to *thought getting* and *thought giving*. The recognition of word groups also increases rapidity of perception. Word groups afford a rest for the eye, thus diminishing eyestrain.

The printed matter in the books is arranged, bearing all this in mind, with natural pauses at the end of each line.

(4) *Sight Words.* Before the child has acquired phonetic power, the words of his reading vocabulary must be developed through selected sight words. It is important for him to enlarge his vocabulary as rapidly as possible. The material as presented in the Story Hour Readers aids to this end. The words selected from the reading lessons have concrete associations for the child.

(5) *Phonetics.* From the beginning, the teacher of reading should have a goal in mind, namely, the ability of a child to recognize new words without aid. This gives him independence in reading. The ability to recognize new words *for himself* is acquired through the study of phonetics, and there is no branch of teaching reading that is more important. Daily drill and review drills are necessary, in order that children may acquire phonetic power.

The basis of the study of phonetics is the analysis of words into phonograms. In the first book of this series of Readers the phonetic lessons are derived from words found in the jingles. Words readily recalled have been selected for

analysis, and are presented for phonetic study. The words thus selected are called *key words*. They are presented first as sight words, and are afterwards analyzed into phonograms.

Illustration : *find-f* (Rhyme, Little Bo Peep).

sat-at (Rhyme, Little Miss Muffet).

After a child has learned the sounds of a number of single consonants he is ready to blend these with families to form new words. The families selected are so familiar that he unconsciously makes a *silent blending* at once while pronouncing the new word.

Illustration : *sat*, not *s at*; *fat*, not *f at*; *mat*, not *m at*.

Drills. (1) All the word groups, sight words, key words, and phonograms selected from a story for drill should be presented each day, affording each child the greatest opportunity for word acquisition. Thus the child who can acquire a number of words in a lesson is not limited to the one-word-a-day idea which the word and sentence method advocated. In this way, all the words indicated for study in a story being presented, the child has the opportunity to see each word in its relation to the whole, the story.

(2) Drills should be spirited and brief.

(3) Constant drill upon word groups, sight words, and phonetics is necessary, until the reading process becomes mechanical, so that the child may be free to attend to the *thought*.

Language Drill. A language drill may precede the reading of the story as a separate exercise. The teacher holds the perception cards containing the word groups and sight words, for the story, which have been previously used in drills. She flashes these one by one before the class. The

children have their books open, and as the teacher presents a card they find the word group or sight word in the sentence in the story, and visualize the sentence; or the teacher may merely name a word group or sight word which the children are to find in the sentence to be visualized. A child is called upon to *tell* the sentence which has been visualized, using proper emphasis to interpret the thought or emotion suggested by the sentence.

5. Reading from the Book. The reading of the *story as a whole* from the books is the final step. This should be accomplished *without interruption*, other than indication by the teacher of the end of the thought. Into this exercise should come all the elements in embryo of good oral reading: Pleasantly modulated voice, clear enunciation, pleasing manner to the observer, and interpretation of the thought and emotion involved in the story.

CLEAR AND DISTINCT UTTERANCE

The value of distinct articulation cannot be overestimated. Without it good reading is not possible.

Articulation depends upon the action of the muscles of the jaws, palate, tongue, and lips. It is, consequently, purely a physical exercise.

In large part, the indistinct utterance of children in conversation, recitation, and reading is due to the influence of environment. If children live in a community where language is spoken incorrectly, their only opportunity to learn to speak correctly is in the classroom. Therefore, the teacher should give as much time as possible to exercises that promote clear and distinct utterance.

AIDS IN TEACHING

Motivation. Interest in the story is the *motive* which stimulates the child to learn to read. The child's interest is aroused through the pictures in the story, by having the story told to him, and through dramatization. This interest extends to other stories and other books, as is shown by the child's bringing pictures and books to school, or clippings from newspapers and other printed matter which he delights in reading to the teacher.

When attacking new reading matter the child meets familiar words, *old friends*, and they help him to conjecture what the new word must be. He enlarges his vocabulary for himself by the use of the context, thus motivating the context. He also acquires a phonetic power which he discovers is an aid in attacking new words. The child is thus encouraged to learn for himself.

The teacher's aims are : (1) to facilitate her discipline ; (2) to furnish occupation for the brighter children ; (3) to render the greatest aid to the slower children ; and (4) to motivate the work for all. These aims are most readily accomplished by allowing the brighter children to assist the slower ones. All children delight in *helping*, as it gratifies the spirit of emulation and furnishes them with an opportunity for self-activity. In this way the work is motivated for the children.

Class Groups. For more efficient and individual work, the class, unless it is small, should be grouped. Some children progress rapidly and require little attention. Such children should work in a group by themselves. Others are slower and need more assistance. These again should work in a separate group. With small classes in rural and private schools such group divisions may not be feasible.

Handwork. As early as possible in the term, the teacher should plan some handwork which will keep one group of children employed while she is busy with the other group. The children should know definitely what is required of them in this handwork. Otherwise they are likely to become careless.

The handwork may include: (1) Tracing, cutting, and mounting objects referred to in the various stories. (2) Free-hand cutting of the objects. (3) Free-hand drawing of the objects. (4) Color work, — crayon or water color. (5) Brush work. (6) Silhouettes. (7) Imaginative drawings to illustrate the stories.

Perception Cards. These are to be used as aids to rapid recognition of, and for drill upon, word groups, sight words, and phonetics. There are three sets of the perception cards for use with the book for First Year — First Half, and three for First Year — Second Half. They include: (1) Word Groups. (2) Sight Words. (3) Phonetic Words.

Outline Pictures. These are to be used for recognition in association with the stories, and for tracing.

Charts. The teacher may make charts of various kinds. Oak tag 24" by 36" is probably the best paper for a foundation, but any heavy brown paper will serve.

EXPLANATION OF TERMS

Analysis. An examination of the component parts, separately, or in their relation to the whole.

Synthesis. Composition, or the putting of two or more things together.

Symbol. A visible sign or representation of an idea.

Thought-group. A story is divided into thought-groups for purposes of analysis. A thought-group consists of a series of related sentences which express a completed thought or action, that is a larger thought unit.

Sentence. A unitary expression of thought.

Word Group. Related words selected from a sentence for purposes of drill, and presented together. Word groups are used: (1) To present abstract words in their context; (2) for natural pauses; (3) to secure good expression in oral reading; (4) to aid in *thought getting* and *thought giving*; (5) to increase rapidity of perception.

Sight Word. A word taught as a whole.

Key Words. Words for phonetic use presented as sight words and afterwards separated into phonograms.

Test Words. New words in the story, containing familiar phonetic elements. These words are to be recognized by means of their phonograms.

Phonetic Words. Words to be recognized by means of their phonograms.

Phonogram. A representation of sounds, either simple or in combination.

Initial Phonogram. A representation of a sound which is the beginning of a word.

Families, Beginnings, Endings. Two or more sounds joined together and pronounced as wholes.

Blending. Combining sounds to form words.

Note. While the songs and games to be found in this Manual are all that are essential to the teaching of the Story Method, reference is made to others to be found in the following books: First Year Music (Hollis Dann); Popular Folk Games and Dances (Hofer); Finger Plays (Poulsson); Small Songs for Small Singers (Neidlinger); Song Primer—Teachers Edition (Bentley); Games for the Playground, School and Home (Bancroft); Songs of the Child World, No. 1 and No. 2 (Gaynor).

FIRST YEAR—FIRST HALF

Aims. (1) *To furnish the child with a motive for learning to read, by the use of such stories as will arouse in him the desire to acquire stories other than those told him.*

(2) *To provide a method of procedure which will be appreciative of the six-year-old child's interests and capabilities.*

Mother Goose Rhymes. The use of Mother Goose rhymes affords an excellent connecting link between the home or the kindergarten and the first grade. The rhymes are kept intact. The characters found in the rhymes are introduced in the stories. The stories are based upon experiences common to children. The following rhymes are used:

Little Bo Peep.	Handy, Spandy.
Little Miss Muffet.	Ding, Dong, Bell.
Humpty Dumpty.	Little Boy Blue.
Little Jack Horner.	Bye, Baby Bunting.
Hey, Diddle, Diddle.	Simple Simon Went A-Fishing.
Old Mother Hubbard.	Baa, Baa, Black Sheep.
See, Saw, Marjory Daw.	Mistress Mary.
Dickory, Dickory, Dare.	

Stories. The following are the basic stories:

Bo Peep and Her Sheep.	The Cat and the Goose.
Humpty Dumpty's Fall.	The Little Tin Soldier.
Jack Horner and the Pie.	Boy Blue and the Drum.
Mrs. Sugar Bowl's Party.	Bunny Bunting.
Mother Hubbard's Party.	Why the Rabbit Laughed.
Red Hen's Nest.	The Buckwheat Boy.
Red Hen and Brown Fox.	The Naughty Billy Goat.

The supplementary stories are :

- | | |
|---------------------------|--------------------------|
| Dish and Mrs. Sugar Bowl. | Gray Duck and Brown Fox. |
| The Cat and Miss Muffet. | The Greedy Lion. |
| Red Fox and the Nest. | |

Classroom Decoration. A child is influenced largely by his environment. If his home environment has been harmful to his power of imagery, it is the duty of the school to correct this, and to give the child every opportunity to enjoy in the fullest sense, the emotions developed through child literature — Mother Goose rhymes. An excellent opportunity is afforded in classroom decoration, by the use of pictures illustrating the characters found in the Mother Goose rhymes, because they give an atmosphere to the classroom, and interest children. The upper part of the blackboard, or the space on the wall immediately above it, may be used for a border. The pictures may be drawn, or they may be cut out and mounted on a suitable background.

Games and Rote Songs. The following games and rote songs are suggested for use in the first half year :

Games.

- | | |
|-------------------------|---------------------|
| Visiting Game. | Tell My Name. |
| Jack Be Nimble. | Telling the Sound. |
| The Musicians. | Little Soldiers. |
| Visit to the Farmyard. | The King of France. |
| Visit to the Menagerie. | Fox and Squirrel. |
| Visit to the Toy Shop. | |

Rote Songs.

- | | |
|---------------------|------------------------|
| Little Bo Peep. | Hey, Diddle, Diddle. |
| Little Jack Horner. | Little Boy Blue. |
| Humpty Dumpty. | See, Saw, Marjory Daw. |

MOTHER GOOSE RHYMES

Little Bo Peep

Little Bo Peep has lost her sheep,
And can't tell where to find them.
Leave them alone, and they'll come home,
Wagging their tails behind them.

Little Miss Muffet

Little Miss Muffet
Sat on a tuffet,
Eating her curds and whey.
There came a big spider,
Who sat down beside her,
And frightened Miss Muffet away.

Humpty Dumpty

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.
All the king's horses and all the king's men
Can not put Humpty Dumpty together again.

Little Jack Horner

Little Jack Horner sat in a corner,
Eating his Christmas pie.
He put in his thumb and pulled out a plum,
And said, "What a good boy am I!"

Hey, Diddle, Diddle

Hey, diddle, diddle,
The cat and the fiddle,
The cow jumped over the moon.

The little dog laughed
To see such sport,
And the dish ran away with the spoon.

Old Mother Hubbard

Old Mother Hubbard
Went to the cupboard
To get her poor dog a bone.
But when she got there
The cupboard was bare,
And so the poor dog had none.

See, Saw, Marjory Daw

See, saw, Marjory Daw,
Jack shall have a new master.
He shall have but a penny a day,
Because he can't work any faster.

Dickory, Dickory, Dare

Dickory, dickory, dare,
The pig flew up in the air.
The man in brown soon brought him down,
Dickory, dickory, dare.

Handy, Spandy

Handy, Spandy, Jack-a-Dandy,
Loves plum cake and sugar candy.
He bought some at a grocer's shop,
And out he came, hop, hop, hop.

Ding, Dong, Bell

Ding, dong, bell,
Pussy's in the well.
Who put her in?
Little Tommy Green.
Who pulled her out?
Little Tommy Trout.

Little Boy Blue

Little Boy Blue, come blow your horn.
The sheep's in the meadow, the cow's in the corn.
Where's the little boy that looks after the sheep?
Under the haystack fast asleep.

Bye, Baby Bunting

Bye, Baby Bunting,
Father's gone a-hunting,
To get a little rabbit skin,
To wrap his Baby Bunting in.

Simple Simon

Simple Simon went a-fishing
For to catch a whale.
All the water that he had
Was in his mother's pail.

Mistress Mary

Mistress Mary, quite contrary,
How does your garden grow?
With silver bells and cockle shells,
And pretty maids all in a row.

Baa, Baa, Black Sheep

Baa, baa, Black Sheep,
Have you any wool?
Yes, sir, yes, sir,
Three bags full.
One for my Master,
One for my Dame,
And one for the little boy
Who lives in the lane.

ADDITIONAL RHYMES

Short Vowels

Räb, rĕb, rĭb, röb, rüb,
Three little men in a tub,
A butcher, a baker, a candlestick maker,
Räb, rĕb, rĭb, röb, rüb.

Long Vowels

Fā, fē, fī, fō, fū,
Kitty said, “ Mew, mew! ”
The clock struck one,
The mouse ran down,
Fā, fē, fī, fō, fū.

Jack Be Nimble

Jack be nimble,
Jack be quick,
Jack jump over
The candlestick.

Slippety, Slip

This is the way we slide on the ice,
Slippety, slip, slippety, slide.
This is the way we slide on the ice,
All on a winter's morning.

The Fox

The fox jumped up,
On a moonlight night ;
The stars were shining,
And all was bright ;
“ O, ho ! ” said the fox,
“ It’s a very fine night
For me to go through the town, O ! ”

Singsong

Merry are the bells,
And merrily they ring :
Ding, dong !
Ding, dong !
“ Don’t cry,” they say,
“ Be happy and gay ; ”
Singsong !
Singsong !
Ding, dong, bell.

A Fay and an Elf

A fay and an elf
Went hunting for wealth,
And gathered some honey soon.
They found no money,
So ate the honey ;
An oak leaf they used for a spoon.

GAMES FOR RECREATION

Visiting Game

The children change seats in response to commands :

To the right, — change.

To the left, — change.

Have one line of children run around the room to the seats left vacant by the changing of seats. This is continued until the children reach their original places. Give only one direction at a time.

Jack Be Nimble

The children repeat the rhyme, as they run and jump over an object representing a candlestieck :

Jack be nimble,
Jack be quick,
Jack jump over
The candlestick.

The Musicians

The children sing and make appropriate gestures :

“ I am a gay musician,
From Music Land I come.
I can play sweet music
Upon my *fiddle*. ”

Other instruments : drum, fife, cornet, cymbals, piano.

Visit to the Farmyard

The teacher names an animal, or bird, and the children give its characteristic call or sound.

- Sheep** (Baa, baa).
- Cow** (Moo, moo).
- Goose** (S-s-s).
- Duck** (Quack, quack).
- Chicken** (Peep, peep).

Visit to the Menagerie

The teacher names an animal or bird and the children make its characteristic movement.

- Elephant** (Move trunk).
- Kangaroo** (Jump, hop).
- Bird** (Fly).
- Duck** (Waddle).
- Chicken** (Scratch).

Visit to the Toy Shop

The teacher names an object, the children make the appropriate sound or movement.

- Engine** (Ch, ch).
- Bicycle** (Wheels).
- Horn** (Blow).
- Flag** (Wave).
- Drum** (Beat).
- Skate** (Skating movement).

Tell My Name

Mary is blindfolded. The teacher points silently to a member of the class who says, "Good morning, Mary."

Mary replies, "Good morning, Kate." This is continued with other children until Mary fails to give the correct name.

Telling the Sound

The teacher strikes various objects, as a bell, a book, or a desk, while the children look and listen. Then they close their eyes and the teacher strikes one of these objects. The children tell which object was struck.

Little Soldiers

We walk straight down the aisle,
We right-about face,
We clap, clap, clap,
We tap, tap, tap,
And run back to our place.

The King of France

The King of France,
With forty thousand men,
Marched up the hill,
And then marched down again.

Waved his flag, Beat his drum, etc.

Fox and Squirrel

The children sit at their seats, facing each other in the aisles. A bean bag or ball (the squirrel) is passed zigzag down the aisle, followed by another object (the fox). The fox tries to overtake the squirrel before the end of the line is reached. (Bancroft.)

ROTE SONGS

LITTLE BO PEEP



Lit - tle Bo Peep has lost her sheep. And



can't tell where to find them. Leave them a - lone, and



they'll come home, Wag-ging their tails be-hind them.

HUMPTY DUMPTY



Hump - ty Dump-ty sat on a wall, Hump-ty Dump-ty

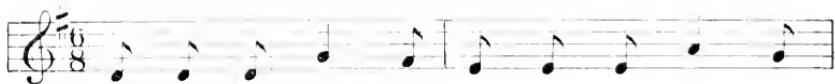


had a great fall ; All the king's horses and all the king's men,



Can not put Hump-ty Dump-ty to - geth - er a-gain.

LITTLE JACK HORNER



Lit - tle Jack Horn - er sat in a cor - ner



Eat-ing his Christmas pie; He put in his thumb and



pulled out a plum, And said, "What a good boy am I!"

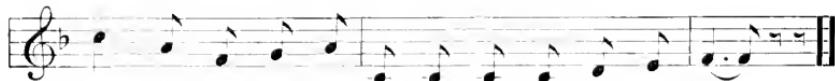
HEY, DIDDLE, DIDDLE



Hey, did - dle, did - dle, The cat and the fid - dle, The



cow jumped o - ver the moon. The lit - tle dog laughed To



see such sport, And the dish ran a - way with the spoon.

SEE, SAW, MARJORY DAW



See, saw, Mar - jo - ry Daw, Jack shall have a new



mas - ter; He shall have but a pen - ny a day,



Be - cause he can't work an - y fast - er.

LITTLE BOY BLUE



Lit - tle Boy Blue, come blow your horn; The



sheep's in the mead - ow, the cow's in the corn.



Where's the lit - tle boy that looks aft - er the sheep?



He's un - der the hay - stack, fast a - sleep.

HABITS

1. **Good Posture.** Sitting and standing.
2. **Holding the Book.** See that children hold books at proper distance from the eye, and that the page is held at right angle to the line of vision, to prevent eyestrain. Children need to use both hands when holding a book for reading, because the nerve energy is thus equally distributed to both hands. A child has not sufficient power of inhibition to control the unemployed hand without being uncomfortably conscious of it.
3. **Turning the Pages.** Children should be taught from the beginning to value their books as friends, and to care for the books. They should be shown how to turn the pages, from the *upper right-hand corner* when going forward, and from the *lower left-hand corner* when passing backward, using the right hand, in each case, for turning the page.
4. **Pointing.** When it is necessary for the child to point, in order to follow the reading, he should point to the first word only of each line and *not* to separate words. The eye should follow the line ahead of the voice in reading.
5. **Reading.** Words are read more easily when combined in a group or a sentence. The child should be trained to read in word groups or sentences, and he should acquire this habit from the beginning.
6. **Keeping the Place.** The teacher indicates the first word of sentences, one after the other, at the blackboard. The children read silently, following the teacher with each

sentence until she stops and raises the pointer. This is the signal for the children to give the next sentence aloud.

7. Enunciation. A pleasantly modulated voice and clear enunciation should be employed in reading. Give tests for clear articulation, using word groups or sentences in which alliteration occurs. For example: *Bye, Baby Bunting; She sells sea shells.*

8. Quick Perception. (1) The teacher begins a sentence anywhere on the page, and the child who first finds the place rises and reads. (2) Children have books closed over their fingers. At a given signal they open them for a second, until the teacher says *books closed*. Then each child tells what he saw at the glance.

DEVICES — LANGUAGE

1. Pictures. (1) *Interpretation.* The teacher directs the children to open their books to the rhyme or the story. Through conversation she guides them in the interpretation of the picture or series of pictures illustrating the rhyme or story: (a) The characters are introduced. (b) The children tell what the characters are doing. (c) They repeat the conversation between the characters. (d) They observe the animals and objects in the pictures — characteristics, actions, color, etc.

(2) *Dialogue.* Children act the parts of the characters in the picture and repeat the dialogue.

(3) *Visualization.* Children visualize the picture. One child is called upon to perform an act suggested in the picture, and another child tells the rhyme or the part of the story acted.

(4) *Pantomime.* A child interprets the picture by means of motions or facial expression.

(5) *Animals.* Children develop common characteristics of the animals shown in the pictures.

(6) *Play.* Children play the game suggested in the picture: Use toys and other objects.

(7) *Comparison.* The children are asked to compare pictures. For example: See Humpty Dumpty in two pictures, Reader, First Year — First Half, pp. 12 and 13.

(8) *Association.* The child recalls a rhyme or story by means of the pictures.

(9) *Thought-groups.* The children interpret the picture and tell the thought-group, or larger thought unit which the picture suggests.

(10) *Plot.* Children tell the possible plot of a story that a series of pictures suggests to them.

(11) *Climax.* The children suggest a possible climax to a story by means of the pictures.

(12) *Origination.* Children may improvise stories from the pictures.

2. Dramatization. (1) Children dramatize Mother Goose rhymes selected by the teacher.

(2) The teacher mentions a word from one of the rhymes and asks which child can be the first to tell the rhyme, and act the part, containing the word given. For example, the teacher says, "Sheep." The child answers, "Little Bo Peep has lost her sheep."

(3) The teacher gives one word of a rhyme. A child gives a rhyming word, repeats the Mother Goose rhyme, and dramatizes it. For example, the teacher says *wall*. Child says *fall*, and repeats the rhyme, Humpty Dumpty.

(4) *Pantomime.* The child recalls a rhyme or thought by means of motions or facial expression. The child who thinks he knows the rhyme or thought may repeat it.

(5) Children represent characters in a story. For example: Have the children in the first row of seats represent Little Bo Peep. All the children in the second row represent Little Jack Horner, Little Miss Muffet, or Humpty Dumpty. Each Little Bo Peep in turn says to her partner in the second row,

“Please, { Little Jack Horner,
 or
Little Miss Muffet,
 or
Humpty Dumpty, } help me find my sheep.”

Then each pupil in the second row replies, “Leave them alone and they’ll come home.” The other rows may be given the same exercise.

(6) One child may give the descriptive parts, while other children dramatize the story.

(7) *Refrain.* Children at their seats may repeat the refrain, when it occurs in a story, while other children dramatize. For example: The Buckwheat Boy; Run, Run, Ahoy, Ahoy, etc.

(8) *Gesture.* Children at their seats make appropriate gestures, while other children dramatize the story.

(9) Children dramatize the story, omitting the descriptive parts of the story.

(10) Children choose characters, stage setting, etc., and dramatize the story. They should be encouraged to use their own initiative in the dramatization.

3. Oral Reproduction. (1) The story is divided into thought-groups by the teacher, or the children select the thought-groups by aid of the pictures or the teacher's questioning. The thought-groups are reproduced by the children.

(2) The teacher gives a sentence from a story, and asks the child to give the sentence in another way or in his own words. (Paraphrase.)

(3) The teacher gives a choice of words, for example, *disappeared, vanished, hid*, and asks a child to give an original sentence, using one of the words.

(4) The teacher writes on the blackboard a series of questions. The children read silently, and are then called upon to answer the questions orally.

(5) The story as a whole is reproduced by the children, the teacher assisting by questions.

(6) The thought-groups or the story as a whole is given in the children's own words.

(7) The teacher places a *thought-group* upon the blackboard. The children read silently, and then one child is called upon to perform an act showing that he understands what is written. The thought-group is then read orally.

(8) One child reads the story to the class. The children have their books closed and listen to the story. The child pauses at the end of a *thought-group*. The teacher calls upon children to reproduce the thought-groups.

(9) Different children are called upon, each to read a *thought-group* to the class, and other children reproduce the *thought-group*. The story is finally reproduced as a whole.

(10) Reproduce a sentence expressing emotion. For example, "Oh, I am so frightened!"

DEVICES—SENTENCES, WORD GROUPS, SIGHT WORDS

1. *Blackboard*

Little Bo Peep lost her sheep.
She looked and looked
but could not find them.
Then she went
to Little Jack Horner.
“Please, Little Jack Horner,
help me find my sheep!”
Little Jack Horner
sat in a corner.
Little Jack Horner said,
“Leave them alone,
and they'll come home.”

2. *Charts*

looked and looked
could not find them
Then she went
Leave them alone
Little Bo Peep
Little Jack Horner
Little Miss Muffet
Humpty Dumpty
Little
Please
sheep
help
corner
said
found

3. *Perception Cards*

looked and looked

Then she went

sheep

found

4. *Matching.* The teacher holds a perception card. The child tells what is on the card, and then takes the card and matches it on the blackboard and on the chart.

5. The teacher holds the perception cards. The children have their books open at the story. They find the word group or sight word in the sentence in the story. A child is called upon to tell the word group or sight word and also the sentence in which it occurs.

6. The teacher places word group and sight word cards on the chalk tray at the base of the blackboard. A child chooses one of the cards, tells what is on it, and matches with the same word group or sight word on the blackboard and chart.

7. The teacher covers a portion of a word group card and has the child name the group.

8. The teacher covers a word group or sight word in a sentence on the blackboard, and the child tells the word group or sight word covered.

9. The teacher flashes a word group or a sight word card and a child tells what is on the card.

10. The teacher flashes a word group or sight word card, and the children give back the sentence in the story in which the word group or sight word occurs.

11. Have the word groups and sight words on the chalk tray. One child is blindfolded while another child points to one of the cards. The child who was blindfolded asks, pointing to each card in turn and saying whatever is on the card, "*Is it looked and looked?*" The children reply, "No, it is not *looked and looked*." This continues with each group until he finds the right card, and the children say, "Yes, it is ____." Then all the children find the word group or sight word in

their books. The children are to tell the sentences in which these word groups or sight words occur.

12. The teacher flashes a word group or sight word card, and the children find the same word group or sight word in the story in the book. A child is called upon to read the sentence in which it occurs.

13. A chart or the blackboard may be used for the following device: The teacher holds a bundle of long colored splints or other material. She points to a word group or sight word with one of the splints, and the one who first tells the word group or sight word receives the splint. This is to be a rapid drill.

14. The teacher holds the word group or sight word cards, flashing them one after the other, indicating that when she comes to a certain card, the children may clap or stand.

15. Two children race to bring first to the teacher the card that is like the word group or sight word to which the teacher points in the story on the blackboard. The child who first finds the card tells the sentence in which it is found.

16. The teacher places word group or sight word cards upon the chalk tray. The children put their heads down and the teacher removes one of the cards. At a signal the children look up, and one child is called upon to tell which card was removed and to give the sentence in which the word group or sight word occurs.

17. All the perception cards are placed in the chalk tray. Two children at the front of the room race to see which can bring to the teacher the greatest number of cards. At a given signal the children may bring all the cards they know, each child reading his card as he hands it to the teacher.

18. The teacher holds a package of word group or sight word cards. Two children step to the front of the room. The teacher flashes the cards. The one who reads a card first receives it.

19. Perception cards are placed in a row across the chalk tray at the front of the room. A child stands at each end of the tray. The object of each is to reach the card in the center of the tray first. To do this, he must tell what is on each card before he takes the next one from the tray.

20. The teacher will begin to repeat a sentence until she comes to the word group or sight word in the sentence that is to be used for drill. She stops just before that word. The children supply the word and she points quickly to the word group or sight word either on the blackboard, chart, or card. This device may be placed entirely in the hands of the children, a child beginning the sentence, etc.

21. *Drill.* The teacher flashes the perception cards. The children stand, a row at a time. Each child in turn calls the word group or sight word flashed by the teacher, and then takes his seat (*Rapid Drill*).

22. *Action.* Perception cards containing words that express action are to be flashed before the class, and one child is called upon to perform the act.

23. *Animals.* Have a child make the sound that is characteristic of any animal in the story. Another child is to name the animal and point to the word in his book. For example, "Quack, quack." The child replies, "Duck," and finds the word *duck*.

24. Characters. The names of the characters in the stories are written upon cards and fastened upon the blouses of the children, who are to take the part of the characters in the dramatization of the stories. For example, Bo Peep and Her Sheep. Have children represent the characters in the story. The teacher touches the sight word perception cards *Little, Please, help.* She tells Bo Peep to go to the other characters and show them that she knows the words that the teacher touched. For example, Bo Peep — “*Please, Little Jack Horner, help me find my sheep.*” (Use other characters also.) Other words may be used in the same manner, utilizing all the members of the class for this work.

25. Emphasis. The aim of this device is to have the children find the word groups and sight words emphasized.

(a) The teacher gives the sentences in which the sight words in this story occur. The children read the emphasized words, and then find them among the cards and on the blackboard.

(b) The teacher calls upon individual children to give sentences emphasizing the word groups and sight words in the story. Other children are called upon to read the emphasized words, and then find them among the cards and on the blackboard.

26. Expression. The teacher gives a word group or sight word, orally. The children have their books open, and they find the word group or sight word in the sentence in the story. They visualize the sentence. One child is then called upon to tell the sentence, giving the thought or emotion involved in the sentence.

27. *Playing School.* Place the perception cards on the chalk tray. The little teacher will select a word group or sight word card and call upon some one to read the group. If the child who has responded reads correctly, he may be the teacher. This game may continue until all the word groups have been used.

28. *Playing Grown-ups.* Children may bring to school clippings from the newspapers, containing known word groups and sight words, with these encircled.

29. *Cleaning House.* This is a device to be used at the end of a lesson. A child may erase any word group or sight word that he knows and then put away the same perception card, saying, "Good-by, *Looked and looked*," or make any other remark including the word group or sight word.

DEVICES—PHONETICS

1. The teacher holds the perception cards on which are the key words and phonograms. The child tells what is on each card and matches the card with the word and phonogram on chart and blackboard.

2. The teacher has placed beforehand, on the blackboard, columns of words containing initial phonograms already taught. Two children are chosen to find a sound given by another child. Each of the two children has a pointer, and their aim is to see who first shall discover the word containing the sound. The one who finds the word first touches it with the pointer and gives the sound.

3. The teacher writes an initial phonogram on the black-board. The children tell all the words they can beginning with this phonogram, and the teacher writes the words in a column. The children will be interested to see if the column has lengthened from previous lessons.

4. Place the phonetic cards containing the initial phonograms on the chalk tray. The teacher gives the sound of an initial phonogram and asks the child to repeat the rhyme and find the card that contains the sound given.

5. The children may find in their books the picture and the rhyme that the word suggests, the initial consonant of which has been given by the teacher. For example, the teacher makes the sound of *f*, pointing to the phonetic card containing the word *find*. The child is to point to the picture and the rhyme of Little Bo Peep.

6. Hold perception cards containing the word groups before the class, and call for volunteers to read the word groups. The teacher will say, "I find the sound *l-*, in *looked and looked*. Who can find this sound?" "I find the sound *f-*, in *could not find them*," etc.

7. Each child finds the sound in a word in the story in the book, and then gives the word and sound.

8. Rapid drill with phonetic cards, using the flash method.

9. The children stand, a row at a time. Each child in turn calls the word flashed by the teacher, and then takes his seat.

10. The teacher holds the phonetic cards, flashing them one after another, indicating that when she comes to a certain card, children may clap or stand.

11. The teacher gives a word belonging to a previously taught family. The children tell her to which family the word belongs. For example, The teacher says *sat*. The child says *at*. The teacher says *men*. The child says *en*. This device may be used in the same way for single phonograms. For example, The teacher says *find*. Child says *f—*.

12. Words belonging to different families are written in a column. For example,

sat
men
fall
ran
pat

This arrangement calls for discrimination on the child's part, as the teacher asks him to find a word that belongs to a certain family, for example, the *at* family. The child points to *pat* and names the word and the family.

13. Words arranged from different families are written in a column. The teacher holds up one of the family phonetic cards, and the child points to the word in the list that belongs to the family.

14. Head each column with a different family name, for example,

at *all* *en* *old*

Have children dictate words belonging to these families, and have one child at the blackboard state and point under which

column the word is to be placed. All the words which contain families and consonants already taught, the children may name.

15. All the phonetic cards are placed in the chalk tray. Two children at the front of the room race to see which one can bring to the teacher the greatest number of cards. At a given signal the children may take all the cards they know, telling each card as they give it to the teacher.

16. The teacher holds a package of phonetic cards. Two children step to the front of the room. The teacher flashes the cards. The one who reads the card first receives it.

17. Phonetic cards are placed in a row across the chalk tray at the front of the room. A child stands at each end of the tray. The object of each child is to reach first the card in the center of the tray. To do this he must tell what is on each card before he takes the next one from the tray.

18. Place the phonetic cards on the chalk tray. The teacher will select a card and call upon some one to read it. If the child who has responded reads correctly, he may be the teacher. This game may continue until all of the cards have been used.

19. Give each child a strip of newspaper or other printed matter. He is to encircle known phonograms.

20. *Making Rhymes.* The teacher says, "I am thinking of a word that rhymes with *sat*. It is not *rat*; it is not *cat*. Who can guess the word?"

ADDITIONAL AIDS

1. *Teacher.* "Find a word that is a color." The child may reply, and point to *red*, or *white*, or *brown*, etc.
2. Find a word group that contains two words alike, for example, *looked* and *looked*.
3. I am thinking of a word group which has a word in it that makes me know it is about a little girl. What is the word? For example, "Then *she* went."
4. I see a word that shows me that some one was polite. For example, "*Please*, Little Jack Horner," etc.
5. Who can tell the first word; the longest word; the shortest word; a word that begins with *l*; a word that ends in *d*? a word of two letters; a word of three letters?
6. Find a word or phonogram hiding within a word.
7. Select a word or a phonogram and make it grow, to aid in blending. For example, *ail* — *sail* — *sailing* — *sailboat*.
8. Find a word or a word group that is a name. For example, *Little Bo Peep*.
9. Find a word that tells of something that is good to eat. For example, *candy*.
10. Find a word that expresses action. For example, *climb*.
11. Find a word group that *asks a question*. For example, *Will you give me some pie?*
12. Find a word group that *answers a question*. For example, *No, I will not*.
13. Tell who is *talking* in the story.
14. Tell what some one in the story *says*.

PRELIMINARY PHONICS

1. (a) The teacher directs the children to perform an act, saying one of the words *very slowly*, but not separating the sound.

For example, the teacher says, "John, *take* your pencil." The child performs the act, thus showing that he has synthesized the word.

(b) The teacher reverts to this exercise many times during the day, calling upon different children, in this way introducing *ear training*.

2. The child attempts to give a direction, speaking one of the words with extreme deliberation, in the same manner as the teacher did.

Have a number of different children participate in this exercise during the day, to prove that *they* can analyze words into sounds.

3. The teacher plays that she is learning to talk, and all that she can say is the *first sound* of a word. She goes about the room touching objects. As she touches an object, she gives the first sound of its name.

The children may play the game after she has shown them how.

4. The teacher asks the children to tell her the first sound of a word that she gives.

For example, the teacher says, *find*. The child, in turn, gives the sound of *f*.

PHONETIC TYPE LESSON — INITIAL PHONOGRAMS

1. Develop *key words* as sight words as follows:

The teacher recalls the rhyme in which the key word occurs, pausing at the key word, and at the same time writing the word on the blackboard. For example, the teacher says, *Little Bo Peep has lost her sheep, And can't tell where to* — then pauses, saying and writing at the same time, *find*.

Drills will be necessary to fix these key words as sight words. (See Devices — Phonetics (1), p. 46.)

2. The teacher writes the key word *find* upon the blackboard. She asks a child to tell the word and also the first sound of the word, and then to underscore the first sound.

3. At this point the teacher presents the phonetic perception card  and says, indicating the word and the letter, *find, f* —. She may call upon a child to do likewise. Continue thus with all other initial phonograms.

(a) The teacher builds on the blackboard the lists found in the Phonetic Summary for the story. This is used for the first time in Steps 26 to 30.

(b) The teacher asks the children to give, orally, other words having the same initial phonogram.

4. The teacher asks the children to find the same initial phonogram in other contexts in the books.

5. The teacher gives a rapid drill with perception cards, using the flash method.

INTRODUCTORY PHONETICS FAMILIES

Note. After nine consonants (initial phonograms) have been developed, work with the families and the blending of sounds begins.

1. Develop key words as sight words, as follows:

The teacher recalls the rhyme in which the key word occurs, then pauses at the key word on the blackboard. For example, the teacher says *Little Miss Muffet* — then pauses, saying and writing at the same time, *sat*.

Drills will be necessary to fix the key words as sight words. (See Devices — Phonetics (1), p. 46.)

2. The family idea may be approached *orally* through the rhyming of words. The teacher says, for example:

<i>Muffet</i>	<i>bell</i>	<i>wall</i>	<i>sing</i>	<i>sheep</i>
<i>tuffet</i>	<i>well</i>	<i>fall</i>	<i>ring</i>	<i>asleep</i>

Then the teacher says to the children, I will give one word and you may give a word to rhyme with it. For example, the teacher says *sat*, and the child says *fat*.

3. The teacher writes the key word of the family that she wishes to develop on the blackboard. She asks the children what the word is, and tells them to give her a word rhyming with it. She then writes a rhyming word under the key word, and continues placing rhyming words, supplied either by the children or herself, in a column.

4. The teacher asks the children what they notice about this list. One child answers that there is something *alike* in all these words. To show the teacher what he means, he may underscore the *like part* in each word.

5. (a) The teacher now gives the list of words, *very slowly*, with slight emphasis on the family, but with *no* separation of the sound, pointing to each word as she speaks it.

(b) The teacher asks the children what the *like part* is that they heard in each word. They will tell her, for example, *at*. Then the teacher will say, pointing to *at* in each word of this list, “*At* is the family name.”

(c) The teacher presents the phonetic card containing the key word and the family. For example,

sat
at

 and she will say, indicating the word and the family as she speaks them, *sat* — *at*. Then the teacher says to a child, pointing to the word at the same time, “ You may tell me this *word*;” and then pointing to the family, she says to another child, “ You may tell me this *family*.”

6. The teacher says to the children, “ I will show you how to play the game, ‘Telling the Family.’ You give me a word, and I will tell you the family to which it belongs.” The child says, for example, *sing*. The teacher says, *ing*. The teacher says, “ What did I say that I would do? ” The children answer, “ You said that you would tell the family.” Then she says, “ Now you may tell the family of some words that I give.” She says *bell*. The children say *ell*.

7. (a) To apply the visual recognition of families, it will be necessary to use the sight words already taught. For example, the teacher writes *sat* on the blackboard and asks a child to tell the word and the family, and to underscore the family.

(b) The teacher continues this exercise with familiar sight words until the process of recognizing the family in a word is fixed firmly in the child’s mind.

PHONETIC TYPE LESSON — FAMILIES

1. Develop *key words* as sight words in the following way: The teacher recalls the rhyme in which the key word occurs, pausing at the key word, and at the same time writing the word on the blackboard. For example, the teacher says, *Humpty Dumpty had a great —*, she pauses, saying and writing at the same time, *fall*.

2. The teacher writes on the blackboard the key words of the families which she wishes to develop, and the family, under each key word. For example, *fall*. The teacher asks a child to tell what she has just written.

3. The teacher then builds on the blackboard the family column. For example, *fall*

all

all

She asks a child to read what she has written.

4. Then the teacher places a letter in front of the family, with *no* separation of the letters, to form a new word (visually) and asks a child to tell the word. For example: *tall* (silent blend).

(a) The teacher continues to build on the blackboard the lists found in the Phonetic Summary for the story, *fall*



tall

hall

(b) Children give, orally, other words of the same family.

5. The teacher asks the children to find families in other contexts in the books.

6. The teacher gives a rapid drill with perception cards, using the flash method.

SUMMARY. STEPS 1 to 10

Basic Story. BO PEEP AND HER SHEEP.

Rhymes. Little Bo Peep; Little Jack Horner; Little Miss Muffet; Little Boy Blue; Hey, Diddle, Diddle; Old Mother Hubbard; Humpty Dumpty.

Note. Teach the version of the rhymes given in the Manual, pp. 25 to 29.

Thought-groups. 1. P. 9, 10. 3. P. 12 (seven lines).
2. P. 11. 4. P. 12 (begin with line 8).

1. WORD GROUPS

looked and looked
could not find them
Then she went
Leave them alone

2. SIGHT WORDS

Little Bo Peep	sheep
Little Jack Horner	help
Little Miss Muffet	corner
Humpty Dumpty	said
Little Please	found

3. PHONETICS

Note. Words selected from Mother Goose rhymes and used for phonetic purposes (*Key Words*) should be presented first as sight words.

The sound *ö* in such words as *lost, dog, moss, song, soft*, is midway between the sounds *ö* in *lot* and *ö* in *lord*.

Rhymes	Key Words	Initial Phonograms
Little Bo Peep	find	—f
Little Bo Peep	lost	—l
Little Miss Muffet	sat	—s
Humpty Dumpty	men	—m
Little Bo Peep	home	—h
Little Bo Peep	tails	—t
Little Jack Horner	put	—p
Hey, Diddle, Diddle	ran	—r
Old Mother Hubbard	none	—n

Note. The Steps indicate the *order* in which the work is to be taken up, rather than the time, because classes vary in ability.

SUGGESTED CORRELATION. STEPS 1 to 10

Basic Story. Bo Peep and Her Sheep.

1. Conversation. Introduction of Mother Goose characters.
(See pictures, Reader, First Year—First Half, pp. 4 and 5.)
2. Music. Songs: Little Bo Peep. Humpty Dumpty.
Little Jack Horner. Hey, Diddle, Diddle.
(See Manual, pp. 33 and 34.)
3. Memory Selections. Rhymes. (See Summary, Steps 1 to 10.)
4. Picture Study. Masterpieces—sheep and shepherd life.
5. Nature Study. Sheep; dog.
6. Story-telling. Bo Peep and Her Sheep.
(See Reader, First Year—First Half, pp. 8-12.)
7. Dramatization. Rhymes: Little Miss Muffet.
Humpty Dumpty.
Old Mother Hubbard.
Story: Bo Peep and Her Sheep.
8. Analysis. Thought-groups.
Sentences.

Word Groups.	}	(See Summary, Steps 1 to 10.)
Sight Words.		
Phonetics.		
9. Devices. See Manual, pp. 36-50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. Blackboard and Books: Bo Peep and Her Sheep.
12. Visualization and Penmanship: men.
(See Summary, Phonetics, Steps 1 to 10.)
13. Games. Visiting Game; Visit to the Farmyard. (P. 30, 31.)
14. Occupations. Trace, cut, draw, color or mount: Sheep, dog, wall, crook, eggs, plums, etc. Illustrate the story.
15. Classroom Decoration. Make use of children's handwork.

DRAMATIZATION

Basic Story. BO PEEP AND HER SHEEP.

Little Jack Horner is sitting in a corner eating a pie.

Little Miss Muffet is sitting on a tuffet eating curds and whey.

Humpty Dumpty is sitting on a wall.

*Little Bo Peep is walking around the room, followed by her sheep.
The sheep disappear. Bo Peep looks, but cannot find them.*

(Teacher.) Little Bo Peep lost her sheep. She looked and looked but could not find them. Then she went to Little Jack Horner.

(Little Bo Peep.) "Please, Little Jack Horner, help me find my sheep!"

(Teacher.) Little Jack Horner sat in a corner. Little Jack Horner said,

(Little Jack Horner.) "Leave them alone, and they'll come home."

(Teacher.) Then she went to Little Miss Muffet.

(Little Bo Peep.) "Please, Little Miss Muffet, help me find my sheep!"

(Teacher.) Little Miss Muffet sat on a tuffet. Little Miss Muffet said,

(Little Miss Muffet.) "Leave them alone, and they'll come home."

(Teacher.) She went to Humpty Dumpty.

(Little Bo Peep.) "Please, Humpty Dumpty, help me find my sheep!"

(Teacher.) Humpty Dumpty sat on a wall. Humpty Dumpty said,

(Humpty Dumpty.) "Leave them alone, and they'll come home."

(Class.) Little Bo Peep found the sheep herself. The sheep came home, wagging their tails behind them.

STEP 1

Basic Story. BO PEEP AND HER SHEEP.

Note. Oral work predominates during the first few days of school.

Language. Conversation: Introduction of Mother Goose characters. (See Reader, First Year — First Half, pp. 4 and 5.) Children find in picture characters mentioned on page 5, while the teacher reads or recites this introduction to the Mother Goose World.

Mother Goose Rhymes. Recall or develop the following rhymes:

Little Bo Peep,
Little Jack Horner,
Little Miss Muffet,
Humpty Dumpty.

Note. Care should be taken to secure good expression and well-modulated tones. Teach the version of the rhymes given in this Manual. (See p. 25.) Have pictures in the classroom of these Mother Goose characters.

Teach the songs, Little Bo Peep and Little Jack Horner, by rote. See Rote Songs, Manual, p. 33. The teacher sings the song through first. Then the children imitate her, as she sings one line at a time, using the words of the song. The melody may be sung to the syllable *too*, for practice in pleasant tones.

Dramatization. Rhymes: Little Miss Muffet and Humpty Dumpty. (See pictures in Reader, First Year — First Half, pp. 7, 12, 13. See Manual, pp. 38 and 39.).

Music. Song: Little Bo Peep. (See Manual, p. 33.)

Phonetics. See Preliminary Phonics, (1), Manual, p. 51. The teacher gives directions to the child to perform an act, saying one of the words *very slowly*, but not separating the sounds. For example: The teacher says, "John, *take* your pencil." The child

performs the act, thus showing that he has synthesized the word *take*. The teacher reverts to this exercise many times during the day, using other words.

Picture Study. Some one of the masterpieces of sheep and shepherd life. (See also pictures of Bo Peep and Her Sheep, Reader, First Year — First Half, pp. 6, 8, 9.)

Nature Study. Sheep.

Game. Visiting Game. (See Manual, p. 30.)

Occupation. Trace and cut sheep.

STEP 2

Basic Story. BO PEEP AND HER SHEEP.

Language. Story: Bo Peep and Her Sheep. Tell the story, and have oral reproduction.

Note. The teacher should tell the story, using the exact words of the text. She should tell it in such a way as to appeal to the imagination and to arouse keen interest and emotion. (See Telling the Story, p. 13.) The teacher assists the child in the reproduction of the story by asking leading questions. He should be encouraged to tell the story vividly, giving his own expression.

Dramatization. Bo Peep and Her Sheep. (See Devices—Dramatization (5), p. 38, also Word Groups, Sight Words (24), p. 45.)

Music. Review: Little Bo Peep.

Nature Study. Sheep and shepherd life continued.

Phonetics. See Preliminary Phonics (2), Manual, p. 51.

The child attempts to give a direction, speaking one of the words with extreme deliberation, in the same manner that the teacher did, and other children perform the act. Have a number of children participate in this exercise during the day, to prove that they can analyze words into sounds.

Game. Visit to the Farmyard. (See Manual, p. 31.)

Occupation. Build Humpty Dumpty's wall of parquetry squares, trace around them, and color.

STEP 3

Basic Story. Bo Peep AND HER SHEEP.

- Language.** 1. Rhymes: Review the rhymes taught.
2. Dramatization: Bo Peep and Her Sheep. (See Manual, p. 58.)

Music. Little Jack Horner (New). (See Manual, p. 34.)
Little Bo Peep.

Reading. Blackboard Work (The purpose of this lesson is to have the children observe each sentence as it is reproduced on the blackboard): Reproduction of story, Bo Peep and Her Sheep, on the blackboard, through the first thought-group. (See Reader, First Year — First Half, pp. 9 and 10. See also Manual, Blackboard, p. 14.) Because of the repetition which occurs in this story, it will be necessary to reproduce on the blackboard only the first thought-group. To introduce the characters Miss Muffet and Humpty Dumpty, erase the previous character and insert the new one. Finally add the climax:

Little Bo Peep
found the sheep herself.
The sheep came homie,
wagging their tails behind them.

Note. Directions for helping the children to follow the reading: (a) The teacher stands at one side of the blackboard so as not to intercept the vision of the children. She holds the pointer horizontally underneath the first line on the blackboard, while the children visualize the line; or she may use a sweep of the pointer, and *pause* while the children visualize the line. (Do not point to separate words.) The children are then called upon to read the line or lines necessary to complete a sentence, orally.

(b) The teacher indicates only the *first word* in each line or lines, while the children are called upon to read orally.

(c) One child follows with the pointer at the blackboard, indicating only the *first word* of each line, while the teacher calls upon another child to read orally.

(d) The children open books to the page of the story. As each child is called upon to read orally, the children in their seats visualize, and indicate by pointing only to the *first word* of each line, that they are following the lines as these are read orally.

Do not allow the children to point to separate words when reading. The child should be trained from the beginning to visualize words in groups. The books are arranged with a natural pause at the end of each line.

Phonetics. (See Preliminary Phonics (3), p. 51.)

The teacher calls attention to the *initial* sounds of words in the following manner: The teacher plays that she is learning to talk, and all that she can say is the *first sound* of any word. She goes about the room touching objects. As she touches an object she gives the *first sound* of its name. The children may play the game after the teacher has shown them how.

Occupation. Trace eggs; make nests with eggs in them.

Illustrate Humpty Dumpty.

STEP 4

Basic Story. BO PEEP AND HER SHEEP.

Language. 1. Rhymes: Little Boy Blue (New). Review all rhymes.

2. Dramatization: Bo Peep and Her Sheep.

Music. Humpty Dumpty (New).

Little Jack Horner.

Reading. Analysis: Blackboard work.

Note. The first *thought-group* (See Reader, First Year — First Half, pp. 9 and 10) is on the blackboard at the time of the presentation of this lesson.

Devices.

1. *Sentences.* The teacher calls attention to the fact that a sentence is a part of a story by asking questions which will bring about the following oral statements:

(First Child.) Little Bo Peep lost her sheep.

(Second Child.) She looked and looked
but could not find them.

(Third Child.) Then she went to Little Jack Horner.

2. Word Groups. (a) The teacher reads the story, indicating with crayon until she comes to the word group *looked and looked*. This group she underscores, while saying, *looked and looked*. Then she indicates with crayon or pointer the same group, and repeats the word group. (b) She asks a child to point to the same group, tell what it is and find the same group on the cards which are displayed on the chalk tray below the blackboard. This brings about discrimination on the child's part, to select the card from the other cards which comprise the word groups for this story.

Phonetics. See Preliminary Phonics (4), Manual, p. 51.

The teacher asks the children to tell her the first sound of any word she gives. For example, the teacher says *find*, and the child says *f*—.

Note. Use the words in the Phonetic Summary, Steps 1 to 10, for this lesson.

Occupation. Trace and cut: Bo Peep's crook; Miss Muffet's bowl.

STEP 5

Basic Story. BO PEEP AND HER SHEEP.

Language. Rhymes: Little Bo Peep.
Little Jack Horner.
Little Miss Muffet.
Humpty Dumpty.
Old Mother Hubbard (New).
Little Boy Blue.

Music. Review: Humpty Dumpty.

Reading. Blackboard work: Sight words — *Little, Please, help, corner, said, found*. (Follow the same directions for sight words that are given for word groups, Step 4.)

Phonetics. Key Words: See Summary, Steps 1 to 10.
See also Phonetic Type Lesson, Initial Phonograms (1).
Develop the *key words* as sight words.

The following plan is suggested: The teacher recalls the rhyme in which the key word occurs, pausing at the key word, and at the same time writing the key word on the blackboard. For example, the teacher says, *Little Bo Peep has lost her sheep, And can't tell where to —*, then pauses, saying and writing at the same time, *find*. Teach all the *key words* for this story in the same manner.

Drills will be necessary to fix these key words as sight words. (See Devices—Phonetics, p. 46 (1).)

STEP 6

Basic Story. BO PEEP AND HER SHEEP.

Language. Review rhymes previously taught.

Device. Teacher gives a word from one of the rhymes and asks which child can be first to tell the rhyme containing the word given.

Illustration. Teacher says, *Sheep*. Child answers,
Little Bo Peep has lost her sheep,
And can't tell where to find them.

Note. This exercise will serve a double purpose, as an aid in language, and as a word drill.

Music. Children choose rote songs from those taught in previous lessons.

Picture Study. Dog. For example, “Saved” (Landseer).

Nature Study. Dog.

Reading. Analysis: *Books*.

Devices. Teacher flashes word group card. Children find the same group in the story in the book. A child is called upon to read the sentence in which the group occurs. (Use the sight words in the same manner.)

Phonetics. Repeat Phonetic Type Lesson, Initial Phonograms (1). See Step 5.

STEP 7

Basic Story. Bo PEEP AND HER SHEEP.

Language. 1. Rhymes : Hey, Diddle, Diddle (New).
Old Mother Hubbard.

2. Dramatization: Bo Peep and Her Sheep.

Music. Hey, Diddle, Diddle.

Reading. Analysis : Blackboard.

Note. Have the story, Bo Peep and Her Sheep, on the blackboard.

Devices. 1. Teacher covers word group or sight word in a sentence on the blackboard and the child tells the group or word covered.

2. Teacher places word group and sight word cards on chalk tray. A child chooses one of the cards, tells what is on it, and matches with the same on blackboard.

Phonetics. See Phonetic Type Lesson, Initial Phonograms (2) and (3), p. 52. The teacher writes the key word *find* upon the blackboard. She asks a child to tell the word, and also the first sound of the word, and to underscore the first sound. At this point, the

teacher presents the phonetic perception card  and says, indicating the word and the letter, *find, f*—(giving the sound). The teacher may call upon a child to do likewise. Continue in the same way with all other initial phonograms. (See Summary, Steps 1 to 10.)

STEP 8

Basic Story. Bo PEEP AND HER SHEEP.

Language. Dramatization of rhymes, Little Jack Horner, Old Mother Hubbard.

Music. Hey, Diddle, Diddle (Review).

Reading. Analysis : Word groups and sight words.

Device. Have word group and sight word cards on chalk tray. A child is blindfolded while another child points to one of the cards. The child is then permitted to look at the cards. He asks, pointing to each card in turn, and saying whatever he thinks is on the card, "Is it *looked and looked?*" etc. The children reply, "No, it is not *looked and looked*." This continues until the child finds the right card and the children say, "Yes, it is —." Then all the children find this word group or sight word in their books. The children give the sentences in which these word groups or sight words occur. The device is continued with the other word groups and sight words that are found in the story.

Phonetics. Analysis: Blackboard. (Phonetic Type Lesson—Initial Phonograms (2) and (3); see Step 7.)

Devices. 1. Teacher has placed on the blackboard columns of words containing consonants already taught. Two children are chosen to find a *sound* given by one of the other children. Each of the two children has a pointer, and their aim is to see who shall first discover the word containing the sound. The one who finds the word touches it with the pointer and gives the sound.

2. Children stand, a row at a time. Each child in turn gives the sound which is flashed by the teacher, and then takes his seat.

STEP 9

Basic Story. BO PEEP AND HER SHEEP.

Language. Oral reproduction of Bo Peep and Her Sheep by one child. Children at their seats open books, and follow the story, line by line, as the child tells it.

Music. Have children choose a rote song.

Reading. Children dramatize the story. The children left at their seats follow the story in their books as the dramatization progresses. They may supply the descriptive sentences. This will lead the children at their seats to follow carefully in reading the story.

Analysis. Place all the word groups and sight words of this story on the blackboard, or use the chart for the following device.

Device. Teacher holds a bundle of long, colored splints or other material. She points to a word group or a sight word with one of the splints, and the one who tells it first receives the splint. This is to be a rapid, spirited drill. The children may count their splints at the end of the drill, to find how many groups or words they knew.

Phonetics. The children open their books, and each child finds a sound in the story, *Bo Peep and Her Sheep*, and tells the sound.

Note. The teacher should be sure that the previous nine Steps have been thoroughly covered before attempting Step 10. Review if necessary.

STEP 10

Basic Story. BO PEEP AND HER SHEEP.

Language. 1. Pantomime: A child recalls a rhyme to the other children by means of motions or facial expression. The child who thinks he knows the rhyme may repeat it.

2. The teacher flashes the perception cards containing the word groups and sight words for the story. The children find the word groups and sight words in the sentences, in the story, in the book. The child is called upon to tell each sentence, using proper emphasis to interpret the thought or emotion.

Reading. Reading the story as a whole from the books, without interruption, other than indication by the teacher of the end of the thought. Into this effort should come all of the elements in embryo of good oral reading: Pleasantly modulated voice, clear enunciation, pleasing manner to the observer, and interpretation of the thought and emotion involved in the story.

Phonetics. Review the nine initial phonograms. Rapid drill with perception cards, using the flash method.

Device. Give each child a strip from a newspaper or other printed matter. He is to encircle known consonants.

SUMMARY. STEPS 11 to 15

Basic Story. HUMPTY DUMPTY'S FALL.

Rhyme. Humpty Dumpty.

- Thought-groups.**
1. P. 14, 15 (six lines).
 2. P. 15 (begin with line 7), 16 (one line).
 3. P. 16 (begin with line 2).

1. WORD GROUPS

was eating
give me some

2. SIGHT WORDS

Little Boy Blue
No away
garden climbed
spider great

3. PHONETICS

Rhymes : Little Miss Muffet.
Humpty Dumpty.

Key Words : *sat*
men

Families or Phonograms

sat — *at*
men — *en*

Blending

<i>sat</i>	<i>tat</i>	<i>men</i>
<i>fat</i>	<i>pat</i>	<i>hen</i>
<i>mat</i>	<i>rat</i>	<i>ten</i>
<i>hat</i>	<i>Nat</i>	<i>pen</i>

Review Steps 1 to 10, Initial Phonograms: *f, l, s, m, h, t, p, r, n*.

Note. In beginning the blend work it is important that the teacher give as much *drill* as possible. New blends should never be developed until the children have mastered the old blends.

Develop *key words* as sight words. Find the *family* in the key word. For example sat at. Blend the initial phonograms and the family, with no separation of the sounds (orally) or of the letters (visually), to form new words. In the beginning, give the children as much practice as possible, in *blending*. (See Introductory Phonetics -- Families, pp. 53 and 54; also Phonetic Type Lesson -- Families, p. 55.)

SUGGESTED CORRELATION. STEPS 11 TO 15

Basic Story. HUMPTY DUMPTY'S FALL.

1. Conversation. Compare Humpty Dumpty in the two pictures. (See pictures, Reader, First Year — First Half, pp. 12 and 13.)
2. Music. Teach: Little Boy Blue (New). (See Manual, p. 35.) Review: Humpty Dumpty, Little Jack Horner, and Hey, Diddle, Diddle.
3. Memory Selections. Rhymes: Humpty Dumpty, Little Miss Muffet, and Little Boy Blue.
4. Picture Study. Cat. (For example, Adam's pictures.)
5. Nature Study. Cat, spider.
6. Story-telling. Humpty Dumpty's Fall. (See Reader, First Year — First Half, pp. 14–16.)
7. Dramatization. Humpty Dumpty's Fall. (See p. 70.)
8. Analysis. Thought-groups.
 - Sentences.
 - Word Groups.
 - Sight Words.
 - Phonetics.(See Summary, Steps 11 to 15.)
9. Devices. See Manual, pp. 36–50.
10. Materials. Perception Cards.
 - Blackboard.
 - Charts.
 - Pictures.
 - Books.
11. Reading. Blackboard and Books: Humpty Dumpty's Fall.
12. Visualization and Penmanship: *sat*. (See Summary.)
13. Game. Tell My Name. (See Manual, p. 32.)
14. Occupations. Trace, cut, draw, color, or mount: Tulips, trees, spider and web, cat. Illustrate the story.
15. Classroom Decoration. Mother Goose pictures.

DRAMATIZATION

Basic Story. HUMPTY DUMPTY'S FALL.

Little Miss Muffet is in the garden with her dog. Humpty Dumpty and Little Boy Blue come into the garden and walk toward Little Miss Muffet.

(*Teacher or Pupil.*) Little Miss Muffet was in the garden. Little Miss Muffet's Dog was in the garden, too. Little Miss Muffet was eating curds and whey. Humpty Dumpty and Boy Blue came into the garden.

(*Humpty Dumpty.*) "Please, Little Miss Muffet, give me some curds and whey!"

(*Teacher.*) Said Humpty Dumpty. But Little Miss Muffet said,

(*Little Miss Muffet.*) "No."

(*Little Boy Blue.*) "Please, Little Miss Muffet, give me some curds and whey!"

(*Teacher.*) Said Little Boy Blue. But Little Miss Muffet said,

(*Little Miss Muffet.*) "No."

(*Teacher or Pupil.*) Humpty Dumpty put a spider right down beside her and frightened Miss Muffet away. Then the Dog ran after Humpty Dumpty and Little Boy Blue. Humpty Dumpty and Boy Blue ran to the wall. Little Boy Blue climbed over the wall. But Humpty Dumpty had a great fall.

Pantomime. Have the children act in pantomime, Humpty Dumpty's Fall. Pantomime work affords opportunity for developing bodily expression. When the child's body and heart are in accord, the result is a *living expression of thought*.

STEP 11

Basic Story. HUMPTY DUMPTY'S FALL.

Language. 1. Story-telling: Teacher tells the story, Humpty Dumpty's Fall. The children recall the story through the use of the pictures, Reader, First Year—First Half, pp. 14, 15, 16, 13.

2. Dramatization: Humpty Dumpty's Fall. (See p. 70.)

Music. Little Boy Blue (New).

Humpty Dumpty (Review).

Reading. Analysis. Blackboard work: Humpty Dumpty's Fall.

Reproduction of story, Humpty Dumpty's Fall, to the bottom of page 15. Include also the first line of page 16. (See Blackboard Work, Manual, p. 14.)

Word groups for the story should be indicated in the same way as in Step 4 (Word Groups, *a* and *b*).

Phonetics. See Introductory Phonetics—Families, p. 53.

1. Develop the key word *sat* as a sight word. The following plan is suggested: The teacher asks a child to recite the rhyme, Little Miss Muffet. Then the teacher recalls the part of the rhyme in which the key word occurs, pausing at the key word, and at the same time writing the key word on the blackboard. For example, the teacher says, *Little Miss Muffet*, then pauses, saying and writing at the same time, *sat*. Teach the key word *men* in the same way.

2. Teacher repeats in a singsong way such pairs of rhyming words as *bell, well*; *Horner, corner*; *Muffet, tuffet*; *wall, ball*. Then the teacher says, "Now I will give you a word, and see if you can give me one that will rhyme with it,—*sat*." One child will say *rat*, another *pat*, another *cat*, etc. The teacher says *men*, and the children give words that rhyme with *men*.

STEP 12

Basic Story. HUMPTY DUMPTY'S FALL.

Language. Recall all the characters in the story, Humpty Dumpty's Fall. Rhymes: Humpty Dumpty.

Little Miss Muffet.

Little Boy Blue.

Children retell the story, Humpty Dumpty's Fall.

Nature Study. Spider.

Reading. Blackboard: Reproduce the rest of the story, Humpty Dumpty's Fall, on the blackboard. (See Blackboard Work, p. 14.)

Analysis. Blackboard Work. Sight Words: Underline the sight words given for the story in Summary, Steps 11 to 15. (See Step 4, Word Groups, (a) and (b), p. 63.)

Phonetics. Key Words: *sat, men.* Families: *at, en.*

Introductory Phonetics—Families.

The teacher writes the key word *sat* on the blackboard, asks the children what the word is, and tells them to give her a word rhyming with it. She continues placing rhyming words, supplied either by the children or herself, in a column: *sat, fat, mat, hat, tat, pat, rat, Nat.* (See Introductory Phonetics—Families, 3, Manual, p. 53.)

The teacher asks the children what they notice about this list. One child answers that there is something *alike* in these words. To show the teacher what he means, he may underscore

the like part in each word. (See Introductory Phonetics—Families, 4, p. 53.)

a. The teacher now gives the list of words *very slowly* with slight emphasis on the family, but with *no* separation of the sounds, pointing to each word as she speaks it. (See Manual, p. 54.)

b. The teacher asks the children what the like part is that they heard in each word. They will tell her, *at*. The teacher will say, pointing to *at* in each word of this list, *at is the family name.*

c. The teacher presents the phonetic card containing the key word and the family

sat
at

 and will say, indicating the key word and the family as she speaks them, *sat, at.*

Then the teacher says to a child, pointing to the *key word* at the same time, "You may tell me this word;" and then pointing to the *family*, she says to another child, "You may tell me this family."

The teacher says to the children, "I will show you how to play the game 'Telling the Family.' You give me a word and I will tell the family to which it belongs." So the child says, for example, *sing*. The teacher says *ing*. The teacher says, "What did I say that I would do?" The children answer, "You said that you would tell the family." Then she says, "Now you may tell the family of some words that I give." She says *bell*. The children say *ell*. (See Manual, p. 54.)

STEP 13

Basic Story. HUMPTY DUMPTY'S FALL.

Language. Dramatization of Humpty Dumpty's Fall.

Device. One child may give the descriptive part while other children dramatize. (See Dramatization, p. 70.)

Music. Little Boy Blue (Review).

Reading. Analysis: Blackboard and *Books*. The story, complete, is on the blackboard. Children find in their books, or on the blackboard, the word group or sight word indicated by the teacher, on the cards displayed on the chalk tray. The children give back the sentences which contain these word groups or sight words.

Phonetics. Families *at* and *en*. (See Introductory Phonetics—Families, (5) *c*, Manual, p. 54.)

STEP 14

Basic Story. HUMPTY DUMPTY'S FALL.

Language. Recall the story, Humpty Dumpty's Fall.

Pantomime. Children reproduce the story, Humpty Dumpty's Fall.

Reading. Analysis: Word groups and sight words.

Device. Two children race to take first to the teacher, the cards that are like the word groups or sight words to which the teacher points in the story, Humpty Dumpty's Fall. The child who first finds the card reads the sentence in which it is found.

Game. Tell My Name. (See Manual, p. 32.)

Phonetics. Families *at* and *en*.

1. See Introductory Phonetics—Families, (5) *c*, p. 54.

The teacher presents the phonetic perception cards, containing

the key words *sat* and *men*, one at a time, for example sat and at

says, indicating the word and the family, as she speaks them, *sat*—*at*. Then the teacher says, pointing at the same time to the key word, "You may tell me this word." Then pointing to the family she says to another child, "You may tell me this family."

She presents the perception card men en in the same way.

2. Device. The teacher says the words belonging to the *at* and *en* families, and the children tell her to which family each word belongs. For example, teacher says *sat*; child says *at*, etc.

STEP 15

Basic Story. HUMPTY DUMPTY'S FALL.

Language. Dramatization: Humpty Dumpty's Fall.

Device. A child at his seat reads the descriptive parts of the story, while other children dramatize the story.

Music. Review: Little Jack Horner.

Hey, Diddle, Diddle.

Reading.

Note. Drill precedes the book reading of this story.

Device. Word group and sight word drill. Teacher holds a card containing a word group or sight word. The child tells what it is and reads the sentence in which it occurs. Continue in similar manner with all the cards for this story.

Books. Children read from the books, observing the directions given for reading the story in Reading from the Book, Manual, p. 19.

Phonetics. Families *at* and *en*.

Derives. 1. Words belonging to the *at* and *en* families written in columns: *pat, sat, hat, mat; men, ten, hen, pen*.

Teacher says to a child, "You may find a word that belongs to the *at* family." The child points to any word belonging to the *at* family and gives the word, etc.

2. **Review.** Place the perception cards containing the key words and the initial phonograms, for example

find
f

, on the chalk tray.

The teacher gives one of the sounds and asks the child to tell the rhyme and find the card that contains the sound given.

SUMMARY. STEPS 16 TO 19

Basic Story. JACK HORNER AND THE PIE.

Rhyme. Little Jack Horner.

Thought-groups. 1. P. 18, 19 (six lines).

2. P. 19 (begin with line 7).

1. WORD GROUPS

Will you
I will not
ran after him

2. SIGHT WORDS

pie
thumb
pulled

3. PHONETICS

Rhymes: Little Jack Horner.

Humpty Dumpty.

Key Words: *am, fall*

Families

am — am
fall — all

Blending

am	fall
ham	tall
ram	hall
Sam	mall
	pall

Review Phonetic Summary, Steps 11 to 15.

Blackboard Review

1.	2.	3.
find — f	sat men	am fall
lost — l	fat hen	ham hall
sat — s	mat ten	ram tall
etc.	hat pen	Sam mall
		pall

SUGGESTED CORRELATION. STEPS 16 to 19

Basic Story. JACK HORNER AND THE PIE.

1. Conversation. Jack Horner.

(See pictures, Reader, First Year — First Half, pp. 17, 18.)

2. Music. Teach: See, Saw, Marjory Daw.

Review: Little Jack Horner.

3. Memory Selections. See, Saw, Marjory Daw (New).

Review: Humpty Dumpty.

Hey, Diddle, Diddle.

4. Picture Study. Fruit.

5. Nature Study. Fruit — plum, apple, etc.

6. Story-telling. Jack Horner and the Pie.

(See Reader, First Year — First Half, pp. 18, 19.)

7. Dramatization. Jack Horner and the Pie. (See p. 78.)

8. Analysis. Thought-groups.

Sentences.

Word Groups.

Sight Words.

Phonetics.

(See Summary, Steps 16 to 19.)

9. Devices. See Manual, pp. 36-50.

10. Materials. Perception Cards.

Blackboard.

Chart.

Pictures.

Books.

11. Reading. Blackboard and Books. Jack Horner and the Pie.

12. Visualization and Penmanship: *all*. (See Summary.)

13. Game. Jack Be Nimble. (See Manual, p. 30.)

Humpty Dumpty.

14. Occupations. Trace, cut, draw, color, or mount: Tree, cornucopia, plums. Illustrate the story.

DRAMATIZATION

Basic Story. JACK HORNER AND THE PIE.

CHARACTERS.

- (1) LITTLE JACK HORNER.
- (2) HUMPTY DUMPTY.
- (3) LITTLE BOY BLUE.

Little Jack Horner is in the garden with his dog. He is eating a pie. Humpty Dumpty and Little Boy Blue come into the garden and walk toward Little Jack Horner.

(*Pupil.*) Little Jack Horner was in the garden. Little Jack Horner's Dog was in the garden, too. Jack Horner was eating a pie. Humpty Dumpty came along.

(*Humpty Dumpty.*) "Will you give me some pie, Little Jack Horner?"

(*Little Jaek Horner.*) "No, I will not."

(*Pupil.*) Humpty Dumpty put in his thumb and pulled out a plum. Then he ran to the wall. Little Jack Horner ran after Humpty Dumpty. The Dog ran after him, too. Humpty Dumpty tried to climb over the wall. But Humpty Dumpty had a great fall.

Pantomime. Have the children act in pantomime, Jack Horner and the Pie.

Note. The children's imagination aids in the dramatization of the story. Elaborate paraphernalia are unnecessary, for children delight in "make believe." They should be encouraged to use their own initiative. In many cases the children will gladly supply simple accessories, such as a plate for Jack Horner's pie. A desk or table may serve for a wall.

STEP 16

Basic Story. JACK HORNER AND THE PIE.

Language. 1. Teach rhyme : See, Saw, Marjory Daw (New).

Review : Humpty Dumpty.

Hey, Diddle, Diddle.

2. Tell the story of Jack Horner and the Pie.

3. Dramatization of Jack Horner and the Pie. (See p. 78.)

Music. See, Saw, Marjory Daw (New).

Little Jack Horner (Review).

Reading. Blackboard : Develop the story, Jack Horner and the Pie, to the end of the first thought-group (eleven lines).

Phonetics. Key words : *am, all,*

Families : *am, all.*

(See Introductory Phonetics — Families, p. 53.)

(a) To apply the visual recognition of families, it will be necessary to use the sight words already taught. For example, the teacher writes *sat* on the blackboard, and asks the child to tell the word and the family, and to *underscore* the family.

(b) She continues this exercise with familiar sight words, until the process of recognizing the family is fixed firmly in the children's minds.

Introduce *am* and *all* in the same way as in Step 11.

Device. Place words on the blackboard belonging to the *at, en, am*, and *all* families. Teacher holds a bundle of splints and points to any word belonging to these families. The one who first gives the word receives a splint.

STEP 17

Basic Story. JACK HORNER AND THE PIE.

Rhymes. See, Saw, Marjory Daw.

Old Mother Hubbard.

Language. 1. Conversation: Recall the story, Jack Horner and the Pie. (See picture in Reader, First Year—First Half, p. 18.)

2. Pantomime: Reproduction of Jack Horner and the Pie.

Reading. Blackboard: Reproduction of story, Jack Horner and the Pie, the second thought-group, page 19, from Humpty Dumpty put in his thumb, etc., to end of page. (See Blackboard Work, p. 14.)

Phonetics. Families: *am, all.*

Phonetic Type Lesson—Families.

1. Develop *key words* as sight words in the following way: The teacher recalls the rhyme in which the key word occurs, pausing at the key word, and at the same time writing the word on the blackboard. For example, the teacher says, *Humpty Dumpty had a great*,—she pauses, saying and writing at the same time, *fall*. Drills will be necessary to fix these key words as sight words.

2. The teacher writes on the blackboard the *key word* of the family which she wishes to develop, and the *family* under the key word, for example: *fall*. The teacher may ask a child to tell
all
what she has just written.

3. The teacher then builds the family column. For example,

fall
all
all

She asks a child to read what she now has on the blackboard.

4. Then the teacher places a letter in front of the family, with no separation of the letters, to form a new word, for example, *tall* (silent blend).

(a) The teacher continues to build on the blackboard the list found in the Summary :

fall

tall

hall

(b) The teacher asks the children to give *orally* other words of the same family, not contained in the list.

5. The teacher asks the children to find families in other contexts in the book.

STEP 18

Basic Story. JACK HORNER AND THE PIE.

Language. **1.** Dramatization : Jack Horner and the Pie.

2. Rhymes : *Device.* Recall Mother Goose friends by mentioning one word in each rhyme. For example, teacher says, "Hey." Child repeats the rhyme. Review all the rhymes in this way.

Reading. Analysis : Blackboard. The story, Jack Horner and the Pie, is on the blackboard. Use Device—Habits : Keeping the Place. (See p. 36.)

Devices. **1.** The teacher flashes the perception cards. The child who tells the word group or sight word may match it upon the blackboard and chart.

2. Place sight word and word group cards upon the chalk tray. Children put their heads down. Teacher removes one of the cards. At a signal the children look up, and one child tells which card has been removed, and then gives the sentence in which it occurs.

Phonetics. *Device.* **1.** Rapid drill. The teacher holds the four family cards already taught, flashing them one after another, indicating that when she comes to the *at* family the

children may clap, or when she comes to the *en* family they may stand, etc.

2. The children give words belonging to the *at*, *en*, *am*, and *all* families.

STEP 19

Basic Story. JACK HORNER AND THE PIE.

Language. *Derice.* The teacher may give one word in the story, Jack Horner and the Pie, and the child will tell the sentence. Continue until all the sentences of the story have been given.

Music. See, Saw, Marjory Daw.

Reading. Different children read the descriptive parts of the story, and others take the dramatic parts. *Books:* Read story, Jack Horner and the Pie, from books. (See Reading from the Book, p. 19.)

Phonetics. 1. Review the families *at*, *en*, *am*, and *all*.

Derice. Place the four families *at*, *en*, *am*, and *all*, side by side, as heads of columns. Have children dictate words belonging to these families, and one child at the board tell and point to the column in which the word is to be placed. All words containing consonants and families already taught, children may name.

2. Review the initial phonograms : *f*, *l*, *s*, *m*, *h*, *t*, *p*, *r*, *n*.

Derices. (1) Place the phonetic cards containing the initial phonograms on the chalk tray. The teacher gives the sound of an initial phonogram and asks the child to repeat the rhyme and find the card that contains the sound.

(2) Have each child find the initial phonograms in the story in the book, and tell the words and the sounds. The brighter children may assist the slower, to find the initial phonograms.

3. Rapid drill with the phonetic cards, using the flash method.

SUMMARY. STEPS 20 to 25

Basic Story. Mrs. SUGAR BOWL'S PARTY.

Supplementary Story. DISH AND MRS. SUGAR BOWL.

Rhyme. Hey, Diddle, Diddle.

- Thought-groups.**
1. P. 21 (eight lines).
 2. P. 21 (begin with line 9, through line 13).
 3. P. 21 (begin with line 14), 22.

1. WORD GROUPS

were there
Let us play
Cat and Mouse
They played
danced together

(1) Mrs. Sugar Bowl
Little Spoon
Dish
Cup
Saucer
Knife

2. SIGHT WORDS

(2) Maid
party
ice cream
cake
candy
laughed

Note. The sound á in *danced*, *grass*, and the *aft*, *ask*, *ast*, and *ath* families, is midway between the sounds á in *at* and ä in *father*. The ä sound should be avoided in such words.

3. PHONETICS

Rhymes : Hey, Diddle, Diddle.
Old Mother Hubbard.
Jack Be Nimble.

Key Words : *ran*
old
jump

Families

ran — *an*
old — *old*
jump — *ump*

Blending

<i>ran</i>	<i>old</i>	<i>jump</i>
<i>fan</i>	<i>fold</i>	<i>lump</i>
<i>man</i>	<i>sold</i>	<i>hump</i>
<i>tan</i>	<i>hold</i>	<i>pump</i>
<i>pan</i>	<i>told</i>	

Review Phonetic Summary, Steps 16 to 19.

SUGGESTED CORRELATION. STEPS 20 TO 25

Basic Story. MRS. SUGAR BOWL'S PARTY.

Supplementary Story. DISH AND MRS. SUGAR BOWL.

1. Conversation. The Party (Social and Ethical).
2. Music. Hey, Diddle, Diddle.
Greeting Dance (Popular Folk Dances and Games, Hofer).
3. Memory Selections. See, Saw, Marjory Daw ; Old Mother Hubbard. Jack Be Nimble (New).
4. Picture Study. Cows.
5. Nature Study. Cow.
6. Story-telling. Mrs. Sugar Bowl's Party.
Dish and Mrs. Sugar Bowl.
7. Dramatization. Mrs. Sugar Bowl's Party.
8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words.
Phonetics. } (See Summary, Steps 20 to 25.)
9. Devices. See Manual, pp. 36-50.
10. Materials. Perception Cards. Pictures.
Blackboard. Books.
Charts.
11. Reading. Blackboard and Books: Mrs. Sugar Bowl's Party ; Dish and Mrs. Sugar Bowl.
12. Visualization and Penmanship: *ran.* (See Summary.)
13. Games. The Musicians (p. 30) ; The Mice (Poulsson) ; Greeting Dance (Hofer) ; Cat and Mouse ; I Went to Visit My Friend (Poulsson).
14. Occupations. Trace, cut, draw, color, or mount : Cup, saucer, knife, fork, spoon. Illustrate the story.

DRAMATIZATION

Basic Story. MRS. SUGAR BOWL'S PARTY.

CHARACTERS.

- (1) MRS. SUGAR BOWL.
- (2) DISH.
- (3 and 4) CUP AND SAUCER.
- (5 and 6) KNIFE AND FORK.
- (7) LITTLE SPOON.

Mrs. Sugar Bowl is in her home. Her guests are announced and are cordially greeted by Mrs. Sugar Bowl.

(*Pupil.*) Mrs. Sugar Bowl gave a party. Dish was there. Cup and Saucer were there. Knife and Fork were there. Little Spoon was there, too.

(*Mrs. Sugar Bowl.*) "Let us play Cat and Mouse."

(*Pupil.*) They played Cat and Mouse.

Play the game. (Children may originate game.)

(*Mrs. Sugar Bowl.*) "Now let us have the party."

(*Dish.*) "What fine ice cream!"

(*Knife.*) "What fine cake!"

(*All.*) "What fine candy!"

(*Mrs. Sugar Bowl.*) "Let us all dance."

Note. If the teacher wishes to use a dance, "Greeting Dance" (Hofer) is an excellent one.

(*Pupil.*) The Cat played the fiddle. Cup and Saucer danced together. Knife and Fork danced together. Dish and Little Spoon danced together. The little Dog laughed to see such sport. And the Dish ran away with Little Spoon.

STEP 20

Basic Story. MRS. SUGAR BOWL'S PARTY.

Language. Conversation and telling the story, Mrs. Sugar Bowl's Party. Social phase predominates. Party; invitations issued; arrival of guests; entertainment provided; refreshments served; ethical situation. Call upon children to give their experiences to aid in the development of the story.

Music. Hey, Diddle, Diddle.

Nature Study. Cow.

Dramatization. Oral reproduction and dramatization of the story, Mrs. Sugar Bowl's Party. (The story may be dramatized in various ways. The teacher should use her own initiative.)

Reading. Blackboard: Reproduction of story, through the first and second thought-groups (thirteen lines). (See Blackboard Work, p. 14.)

Analysis. Word groups and sight words. (See Summary, Steps 20 to 25; see Devices—Word Groups and Sight Words, Matching, (4) and (6), pp. 41, 42.)

Phonetics. Teach, Jack Be Nimble (p. 28). Recall the rhymes in which *ran*, *old*, and *jump* occur. Develop the families, *an*, *old*, and *ump*. (See Phonetic Type Lesson—Families, (1), p. 55.)

STEP 21

Basic Story. MRS. SUGAR BOWL'S PARTY.

Language. Dramatization of Mrs. Sugar Bowl's Party.

Reading. Blackboard: Reproduction of the third thought-group (fourteenth line to end of story). Analysis: Matching perception cards with word groups and sight words on blackboard, chart, and in books.

Game. Cat and Mouse. (Children may originate game.)

Phonetics. Families *an*, *old*, and *ump*. (See Phonetic Type Lesson — Families, (2), (3), (4), *a* and *b*), p. 55.)

STEP 22

Basic Story. MRS. SUGAR BOWL'S PARTY.

Language. Oral Reproduction: Mrs. Sugar Bowl's Party.

One child tells the story, and the other children follow, line by line, in their books.

Game. The Mice (Poulsson).

Reading. Blackboard: The story is on the blackboard. Use Device, Habits (6), p. 36, and Oral Reproduction (7), p. 40. Analysis: Word groups and sight words.

Device. Playing Teacher: Place the perception cards on the chalk tray. The little teacher will select a word group and call upon some one to read the group. If the child who has responded reads correctly, he may be the teacher. The game may continue until all the cards have been used.

Phonetics. See Phonetic Type Lesson — Families, (5) and (6), p. 55.

STEP 23

Basic Story. MRS. SUGAR BOWL'S PARTY.

Supplementary Story. DISH AND MRS. SUGAR BOWL.

Language. 1. Telling the story, Dish and Mrs. Sugar Bowl. 2. Oral reproduction: Dish and Mrs. Sugar Bowl. 3. Dramatization: Dish and Mrs. Sugar Bowl.

Reading. Books: Reading from books, Mrs. Sugar Bowl's Party. (See Reading from the Book, p. 19.)

Phonetics. *Device.* Words belonging to the *an*, *old*, and *ump* families, placed in columns on the blackboard or chart. Children stand, one row at a time. Each child in turn tells the word to which the teacher points, and then takes his seat.

STEP 24

Supplementary Story. DISH AND MRS. SUGAR BOWL.

Language. Oral reproduction: Dish and Mrs. Sugar Bowl.

Game. I went to Visit My Friend (Poulsson).

Reading. Analysis: *Books*.

Note. It is no longer necessary to place the entire story upon the blackboard. Select only sentences that will serve for drill purposes to acquire new words or for expression. Sentences that express action or contain dialogue will be found the most valuable for this purpose. The book and the chart will now take the place of much of the blackboard work that has been done previously.

Aid. Teacher calls attention to the sight words which occur in the story, Dish and Mrs. Sugar Bowl. Illustration: What was the shape of the dish? Some one will answer, "Round." Teacher holds up the perception card, *round*. Children are to find the same word in the books and read the sentence which contains it.

Phonetics.

Device. Place the family names, *an, old, ump*, on one side of the blackboard, and all the initial phonograms on the other side. Teacher points rapidly from a phonogram to one of these families and repeats the word that it makes. Children do the same.

STEP 25

Supplementary Story. DISH AND MRS. SUGAR BOWL.

Language. Dramatization: Dish and Mrs. Sugar Bowl.

Reading. Rapid review of all the word groups and sight words for this story. *Books:* Children read the descriptive parts, and certain children give orally the dramatic parts. Finally one child reads the story complete.

Phonetics. Review all the consonants and families learned thus far. For example, *find* — *f*; *sat* — *at*; giving the sentence in which each phonetic element occurs. The children may give also the line of the rhyme in which the key word occurs. They may find the phonetic elements in other words in their books.

SUMMARY. STEPS 26 to 30

Basic Story. MOTHER HUBBARD'S PARTY.

Supplementary Story. THE CAT AND MISS MUFFET.

Rhyme. Old Mother Hubbard.

Thought-groups. 1. P. 25.

2. P. 26, 27 (four lines).

3. P. 27 (begin with line 5).

4. P. 28.

5. P. 29.

1. WORD GROUPS

(1) Puss in the Corner

2. SIGHT WORDS

(1) Old Mother Hubbard

It

good-by

(2) Once there was

(2) bird

would not go

called

3. PHONETICS

Rhymes: Ding, Dong, Bell.

Key Words: *ding*

Hey, Diddle, Diddle.

cow

Little Jack Horner.

plum

Families

ding — *ing*

Initial Phonograms

(*Blend*)

cow — *ow*

cow — *c*

plum — *pl*

Blending

ding

cow

cow

plum

sing

sow

eat

plan

ring

now

ean

plow

how

call

plump

cold

Review Phonetic Summary, Steps 20 to 25.

SUGGESTED CORRELATION. STEPS 26 to 30

Basic Story. MOTHER HUBBARD'S PARTY.

Supplementary Story. THE CAT AND MISS MUFFET.

1. **Conversation.** The Party.
2. **Music.** Little Boy Blue ; Lads and Lassies ; The Kitten and the Bow Wow (Small Songs for Small Singers, Neidlinger).
3. **Memory Selections.** Rhymes : Old Mother Hubbard.
Ding, Dong, Bell (New).
4. **Picture Study.** Birds.
5. **Nature Study.** Birds.
6. **Story-telling.** Mother Hubbard's Party.
7. **Dramatization.** Mother Hubbard's Party.
The Cat and Miss Muffet.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups.
Sight Words.
Phonetics. } (See Summary, Steps 26 to 30.)
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards. Pictures.
Blackboard. Books.
Charts.
11. **Reading.** Books: Mother Hubbard's Party.
The Cat and Miss Muffet.
12. **Visualization and Penmanship:** cow. (See Summary.)
13. **Games.** Puss in the Corner. Folk Dance.
14. **Occupations.** Trace, cut, draw, color, or mount : Dog, Mother Hubbard's glasses, etc. Illustrate the story.

STEP 26

Basic Story. MOTHER HUBBARD'S PARTY.

Language. 1. Rhyme: Old Mother Hubbard. Recall other rhymes.

2. Teacher tells the story. Oral reproduction by the children.

Game. Puss in the Corner.

Reading. Analysis: *Books.* Children open books and hunt for familiar word groups and sight words. Call them *old friends*. As soon as a child discovers an old friend, he may stand and give it to the class. This will bring into prominence the unknown words and will motivate the word drills to follow.

Phonetics. Develop the families *ing* and *ow*, and the initial phonograms *c* and *pl*. (See Phonetic Type Lesson — Families, (1) and (2), p. 55; also, Phonetic Type Lesson — Initial Phonograms, (2) and (3), p. 52.)

STEP 27

Basic Story. MOTHER HUBBARD'S PARTY.

Language. Dramatization, Mother Hubbard's Party.

Folk Dance. Meeting and Greeting (Hofer).

Reading. Analysis: *Books.* Teacher tells the story, Mother Hubbard's Party, until she comes to the first word group, *Puss in the Corner*. She then hesitates slightly, and at the same time holds up or touches the perception card which contains this group and says, "Puss in the Corner." The children find in their books the same group, and repeat it, and also the sentence in which it occurs. Continue in the same manner with all the other word groups and sight words for this story.

Phonetics. Families, *ing* and *ow*. Phonograms, *c*, *pl*.

Device. Rapid visualization of *ing*, *ow*, *c*, *pl*. The words from which these families and sounds originated may be placed on

the blackboard, chart, or cards. The teacher covers the family and asks for the sound or phonogram, or covers the phonogram and asks for the families. This should be a rapid, animated drill that will develop alertness on the child's part and satisfy his curiosity.

STEP 28

Basic Story. MOTHER HUBBARD'S PARTY.

Language. Children recall the story, Mother Hubbard's Party. Then the teacher indicates a word group or sight word, and asks the children to give the sentence in which it occurs. If the children do not make the association at once, let them look in their books and find the clue.

Game. Folk dance that correlates well with Mother Hubbard's Party.

Reading. *Books:* Some of the children have their books open at their seats, and may read the descriptive parts, while the others are dramatizing the story. Finally the story may be read as a whole by the class. (See Reading from the Book, p. 19.)

Phonetics. Blend: Rapid review of the phonetic elements for this story, using the perception cards for the drill. Teacher then writes one word at a time from the blending list in the summary for the story. The children are to pronounce the words as soon as they appear on the board.

STEP 29

Supplementary Story. THE CAT AND MISS MUFFET.

Language. Teacher tells the story, The Cat and Miss Muffet. Oral reproduction and dramatization by the children.

Game. The Miee.

Picture Study. Birds (name, color, nest, etc.).

Nature Study. Birds (enemy, cat). Habits, song or call.

Reading. Analysis. *Books.* Children open books to the story, The Cat and Miss Muffet. They may find the *old friends*, the word groups and sight words. For developing the new word groups and sight words, which are indicated in the summary for this story, the teacher will continue the matching devices which have prevailed through all the stories.

Phonetics. Families.

Device. Teacher will make use of the phonetic perception cards for rapid review work. The child may not only say *ding-ing*, but he is to give another word that belongs to the *ing* family, like *ring*. This is to continue with each family, although the families for this story are to have the largest amount of attention.

STEP 30

Supplementary Story. THE CAT AND MISS MUFFET.

Language. Rhyme: See, Saw, Marjory Daw.

Dramatization: The Cat and Miss Muffet.

Ding, Dong, Bell.

Game. The Kitten and the Bow Wow.

Reading. Teacher reviews rapidly with the children the word groups and sight words for this story.

Device. All the word groups and sight words are placed on the chalk tray. The children put their heads on their desks and close their eyes. The teacher removes one of the cards while the eyes are closed. At a signal the children raise their heads and see if they can tell which card was taken away. They may also give the sentence in which this word group or sight word is found.

Books: The children may read the story from the books.

Phonetics. Families and phonograms.

Device. All the phonetic cards may be displayed on the chalk tray. Each child may choose a card, tell what is on it and the rhyme from which it came, and give another example.

SUMMARY. STEPS 31 to 35

Basic Story. RED HEN'S NEST.

Rhyme. See, Saw, Marjory Daw.

Thought-groups. 1. P. 33.

2. P. 34, 35 (ten lines).

3. P. 35 (begin with line 11), 36, 37 (one line).

4. P. 37 (begin with line 2), 38.

5. P. 39, 40, 41.

1. WORD GROUPS

Good morning

There is something

By and by

2. SIGHT WORDS

Red Hen cluck

Gray Duck quack

White Goose asked

Brown Owl talk

corn who

nest white

kitty

3. PHONETICS

Rhymes: Little Jack Horner.

Key Words: *Jack*

See, Saw, Marjory Daw.

good

saw

Families

Jack — ack

good — ood

saw — aw

Initial Phonogram

good — g

Blending

Jack

good

saw

good

sack

hood

raw

gold

rack

paw

tack

pack

Review Phonetic Summary, Steps 26 to 30.

SUGGESTED CORRELATION. STEPS 31 to 35

Basic Story. RED HEN'S NEST.

1. **Conversation.** Pictures illustrating Red Hen's Nest.
(See Reader, First Year — First Half, pp. 33 to 41.)
2. **Music.** Songs: Little Boy Blue; Mr. Duck and Mr. Turkey (Small Songs for Small Singers, Neidlinger); The Owl (Songs of the Child World, Gaynor).
3. **Memory Selections.** Rhymes: Dickory, Dickory, Dare (New).
Ding, Dong, Bell.
4. **Picture Study.** Hen, duck, goose, owl.
5. **Nature Study.** Hen, duck, goose, owl.
6. **Story-telling.** Red Hen's Nest.
7. **Dramatization.** Red Hen's Nest.
8. **Analysis.** Thought-groups.
 - Sentences.
 - Word Groups.
 - Sight Words.
 - Phonetics.

} (See Summary, Steps 31 to 35.)
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
 - Blackboard.
 - Charts.
 - Pictures.
 - Books.
11. **Reading.** Books: Red Hen's Nest.
12. **Visualization and Penmanship:** saw. (See Summary.)
13. **Games.** Visit to the Farmyard. (See Manual, p. 31).
(For other animal games, see Song Primer, Bentley.)
14. **Occupations.** Trace, cut, draw, color, or mount: Hen, duck, goose.

Illustrate the story.

STEP 31

Basic Story. RED HEN'S NEST.

Note. Music, nature study, and games to be used in connection with the story appear under Correlation. They will not be mentioned under the several Steps.

Language. The teacher tells the story, Red Hen's Nest. To aid the children in recalling the story, they may open their *books* at page 33, and reproduce, orally, the *thought unit* that the *picture* suggests to them. To encourage this it may be necessary for the teacher to ask questions. Use the other pictures in the same way, for reproduction of the rest of the story. (See Reader, First Year—First Half, pp. 34-41.)

Reading. Analysis: Children study pages 33 to 35 (ten lines) of their *books*. 1. Children find all the words that they know. 2. Teacher develops the new words for this story by recalling the story and presenting the perception cards. The children match what they see on their cards with the same in their books. (See Aids, 10, 11, and 12, Manual, p. 50.)

Note. Do not neglect the language phase of each of the drills. Recall the sentences or thoughts in which the words for drill occur. Whenever there are sentences available for drills that afford good opportunity for expression, use them, so letting them serve a double purpose. Try in every possible way to lead the children to observe and associate.

Phonetics. See Phonetic Type Lesson—Families, p. 55; also Phonetic Type Lesson—Initial Phonograms, p. 52.

STEP 32

Basic Story. RED HEN'S NEST.

Language. Dramatization: Red Hen's Nest.

The children at their seats may have their books open, and follow the story as the dramatization progresses. Let the drama-

tization be made without the descriptive parts. See if the children can follow the story in their books with the descriptive parts omitted from the dramatization.

Reading. Analysis: *Books*, page 35 (begin with line 11), 36, 37 (one line). Study as in Step 31, Reading, 1 and 2.

Phonetics. Families *ack, ood, aw*; Initial Phonogram *g*. (See Phonetic Type Lesson — Families (2) and (3), p. 55; also Phonetic Type Lesson — Initial Phonograms (2) and (3) (*a* and *b*), p. 52.)

STEP 33

Basic Story. RED HEN'S NEST.

Language. 1. Develop or recall the rhyme, Dickory, Dickory, Dare.

2. Dramatization of the story, Red Hen's Nest. Have one child read or tell the descriptive parts, while the other children dramatize.

Reading. Analysis: *Books*, pages 37 to 41. Study as in Step 31, Reading, 1 and 2. Observe Step 31, note.

Phonetics. Families *ack, ood, aw*; Initial Phonogram *g*. (See Phonetic Type Lesson — Initial Phonograms (4) and (5); also Phonetic Type Lesson — Families (4) and (5).)

STEP 34

Basic Story. RED HEN'S NEST.

Language. 1. Children retell the story, Red Hen's Nest.

2. Dramatization of the story, using a new group of children for each new thought unit. Let the children determine the thought-groups by means of the pictures in their books.

Reading. Analysis: *Books*. The teacher suggests certain sentences for the children to find in Red Hen's Nest, by holding or

flashing before them the perception cards. If a child can recall the sentence in which the word or words occur, without looking at the book, let him do so. Otherwise he may find it in the story and may read it to the class.

Phonetics. The teacher places the key words on the blackboard, and underscores the phonograms to be used for drills. The children build lists by dictating them to the teacher. Then the children are called upon to read the lists. Follow this with a rapid drill, using perception cards.

STEP 35

Basic Story. RED HEN'S NEST.

Language. 1. Review all the rhymes taught. Have each child select the rhyme he wishes to repeat.

2. Place the dramatization of the story, Red Hen's Nest, entirely at the disposal of the children, including the selection of characters, stage setting, etc. This will present a social phase to the language work and will also make it a *real* situation. The child *thinks* and *does* for himself.

Reading. Rapid review of the word groups and sight words developed in the story, Red Hen's Nest, making use of Devices (see Manual, pp. 41-46), or using an original device.

Have one child conduct the reading of the story from the *books*. Let him decide how much each child shall read. Encourage judgment in deciding upon a good stopping place, — in other words, recognizing a thought-group or larger thought unit.

Phonetics. Review the phonograms for this story. The children may tell words that they find in the story, which contain any of the phonograms studied in connection with Red Hen's Nest. The teacher may write in a column on the blackboard the words as given by the children, underscoring the phonogram in each.

SUMMARY. STEPS 36 to 39

Supplementary Story. RED FOX AND THE NEST.

Rhyme. See, Saw, Marjory Daw.

- Thought-groups.**
1. P. 42, 43 (one line).
 2. P. 43 (begin with line 2).
 3. P. 44.
 4. P. 45, 46 (one line).
 5. P. 46 (begin with line 2), 47.
 6. P. 48.

1. WORD GROUPS

walked and walked

On the way

What a fine dinner

Do not tell

2. SIGHT WORDS

Mrs. Hen himself

Mrs. Duck black

Mrs. Goose

Mr. Owl

Red Fox

3. PHONETICS

Rhymes : Little Jack Horner.
Little Miss Muffet.

Key Words : *boy*
frightened

Family

boy — oy

Initial Phonograms

(*Blend*)

boy' — b frightened — fr

Blending

boy

boy

frightened

toy

bat

frump

coy

ball

Roy

bump

bold

back

Review Phonetic Summary, Steps 31 to 35.

SUGGESTED CORRELATION. STEPS 36 to 39

Supplementary Story. RED FOX AND THE NEST.

1. Conversation.
2. Music. See, Saw, Marjory Daw.
3. Memory Selections. The Fox (New). (See Manual, p. 29.)
Dickory, Dickory, Dare.
4. Picture Study. Fox.
5. Nature Study. Fox.
6. Story-telling. Red Fox and the Nest.
7. Dramatization. Red Fox and the Nest.
8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words.
Phonetics. } (See Summary, Steps 36 to 39.)
9. Devices. See Manual, pp. 36-50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. Books: Red Fox and the Nest.
12. Visualization and Penmanship: boy. (See Summary, Phonetics, Steps 36 to 39.)
13. Game. The Bird Catcher.
14. Occupations. Trace, cut, draw, color, or mount: Hat, chicks, fox.
Illustrate the story.

STEP 36

Supplementary Story. RED FOX AND THE NEST.

Note. The story, Red Fox and the Nest, is a supplementary story. The children have now acquired a large enough reading vocabulary to attack this story with some independence. It will be well for the teacher to reflect a moment on what the child has acquired during the thirty-five Steps that will aid him in reading this story with as little help as possible. The children have studied *pictures for thought units*, a series of them suggesting a *plot* of a story. They have acquired a *reading vocabulary*, the limitations of which have been greatly determined by the context. Some *phonetic sense and knowledge* is theirs, which helps them in *new thought getting and giving*. They have also a *power of association*, that differs with the individuals.

This knowledge of the children's acquirements up to the present time will help the teacher to decide in just which way she had best present the Supplementary Story.

Language. Picture study of the illustrations of Red Fox and the Nest. Let the children suggest the possible plot of this story, as the pictures tell it to *them*.

Reading. *Books:* The children attempt to read for themselves the story, Red Fox and the Nest. They will meet a sufficient number of their *old friends* in the story so that their interest will not lag. On the contrary, the interest will be sufficiently great to create a motive for getting the new word groups and sight words for the story. Just here is the time to tell the children simply the words they do not know. At the end of the reading run through the perception cards quickly, by means of a short drill, to see how many of the words the children remembered that the teacher supplied when they were reading the story. This will determine which words will need the major amount of drill in the lessons to follow.

Phonetics. Review all the families learned previous to Step 36. See Chronological Phonetic Summary, p. 152. For introducing key words *boy*, *frightened*, see Phonetic Type Lesson—Families, (1), p. 55.

STEP 37

Supplementary Story. RED FOX AND THE NEST.

Language. Children see how well they can tell the story, Red Fox and the Nest, the teacher offering encouragement by calling attention to the fact that she did not have to tell them the story first this time,—that *they read the story* and are now going to *tell* it to her. Now is the teacher's opportunity to correct any phrasing that she thinks necessary.

Reading. Analysis: Drill on the word groups and sight words for the story, using any of the devices mentioned in Devices—Word Groups and Sight Words. Refer to the *motive* for this drill, the development of words that the children do not know, so that they may be able to read the story without help next time.

Let the children read the story again, and have them help each other whenever they can by telling a word when some one needs it.

Phonetics. Family, *oy*; Initial Phonograms, *b*, (blend) *fr*. (See Phonetic Type Lesson—Families, (2), (3), (4), and (5), p. 55.)

STEP 38

Supplementary Story. RED FOX AND THE NEST.

Language. Children may retell the story. Do not allow one child to tell the whole story, but call upon several children to take part. Let the children make their own selection of characters and make all arrangements for the dramatization to be made in Step 39.

Reading. *Books:* Children read the story, Red Fox and the Nest. The teacher should direct children's attention to the attainment of good expression.

A word drill should follow, the teacher asking the children to

find in their books the new words that are given for the story. The teacher asks to have these words shown to her first, on perception cards, to prove that the children are not entirely dependent upon the context. Then the words are to be found in the books.

Phonetics. 1. Review all families found in Phonetic Summary, Steps 31 to 35. (See Devices, (10), (11), and (12), Manual, p. 48.)

2. Phonetic words, Summary, Steps 36 to 39. Rapid drill with phonetic cards, using flash method.

STEP 39

Supplementary Story. RED FOX AND THE NEST.

Language. Dramatization of the story, Red Fox and the Nest. Have the children take charge of the dramatization. (See Devices — Dramatization, 9 and 10, p. 39.)

Reading. Children read the story, Red Fox and the Nest. If time permits, let the children choose any story that they have read, to read again.

Phonetics. Children may find in the story, Red Fox and the Nest, words containing families with which they are familiar. They will say, for example, "I see *ing*, and the word is *king*."

Review. Blending.

Blackboard

<i>ran</i>	<i>old</i>	<i>jump</i>	<i>ding</i>	<i>cow</i>	<i>cow</i>	<i>plum</i>
<i>man</i>	<i>fold</i>	<i>lump</i>	<i>sing</i>	<i>sow</i>	<i>cat</i>	<i>plan</i>
<i>tan</i>	<i>sold</i>	<i>hump</i>	<i>ring</i>	<i>now</i>	<i>can</i>	<i>plow</i>
<i>pan</i>	<i>mold</i>	<i>pump</i>		<i>how</i>	<i>eall</i>	<i>plump</i>
<i>fan</i>	<i>hold</i>				<i>cold</i>	
		<i>told</i>				

SUMMARY. STEPS 40 to 44

Basic Story. RED HEN AND BROWN FOX.

Rhyme. Dickory, Dickory, Dare.

- Thought-groups.
1. P. 50 (six lines).
 2. P. 50 (begin with line 7), 51 (one line).
 3. P. 51 (begin with line 2).
 4. P. 52.

1. WORD GROUPS

So he went
Let me think
swayed to and fro

2. SIGHT WORDS

Brown Fox
bag
scissors
cut
hole
opened

3. PHONETICS

Rhymes : Dickory, Dickory, Dare. Key Words: *pig*
The Fox.

air
bright
flew
brown

Families
pig — ig
air — air
bright — ight

Initial Phonograms
(*Blend*)
flew — fl
brown — br

Blending

<i>pig</i>	<i>air</i>	<i>bright</i>	<i>flew</i>	<i>brown</i>
<i>rig</i>	<i>fair</i>	<i>night</i>	<i>flat</i>	<i>bran</i>
<i>fig</i>	<i>lair</i>	<i>light</i>	<i>fling</i>	<i>bring</i>
	<i>hair</i>	<i>sight</i>	<i>flaw</i>	<i>brow</i>
	<i>pair</i>	<i>fright</i>		<i>bright</i>

Review Phonetic Summary, Steps 36 to 39.

SUGGESTED CORRELATION. STEPS 40 to 44

Basic Story. RED HEN AND BROWN FOX.

1. Conversation. See pictures, Reader, First Year—First Half, pp. 51 and 52.
2. Music. A-Hunting We Will Go (First Year Music, Hollis Dann).
3. Memory Selection. Rhymes: The Fox. (See Manual, p. 29.)
Dickory, Dickory, Dare.
4. Picture Study. Pig.
5. Nature Study. Pig.
6. Story-telling. Red Hen and Brown Fox.
7. Dramatization. Red Hen and Brown Fox.
8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words.
Phonetics. } (See Summary, Steps 40 to 44.)
9. Devices. See Manual, pp. 36-50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. Books: Red Hen and Brown Fox.
12. Visualization and Penmanship: *pig*.
(See Summary, Phonetics, Steps 40 to 44.)
13. Game. A-Hunting We Will Go (First Year Music, Hollis Dann).
14. Occupations. Trace, cut, draw, color, or mount: Hen, fox. Illustrate the story.

STEP 40

Basic Story. RED HEN AND BROWN FOX.

Language. 1. Teacher tells the story, Red Hen and Brown Fox. Children give an oral reproduction of same.

2. Dramatization of the story, Red Hen and Brown Fox.

Reading. Analysis: Teacher presents the word groups and sight words of this story by recalling the sentences in which the words occur. Match with blackboard, charts, perception cards, and books. (See Manual, Devices, pp. 41-46.)

Phonetics. Families, *ig, air, ight*; Initial Phonograms, *fl, br*, for the story. (See Phonetic Type Lesson — Families, 1 and 2, p. 55, and Phonetic Type Lesson — Initial Phonograms, (1) and (2), p. 52.)

STEP 41

Basic Story. RED HEN AND BROWN FOX.

Language. 1. Children compare pictures, pp. 41, 48, and 52. Tell the climax of each story.

2. Dramatize, Red Hen and Brown Fox.

Reading. Analysis: Word groups and sight words.

(See Devices. Word Groups and Sight Words, Matching, p. 41.)

Phonetics: *ig, air, ight; fl, br.* (See Phonetic Type Lesson — Initial Phonograms, (3); Phonetic Type Lesson — Families, (3) and (4).)

STEP 42

Basic Story. RED HEN AND BROWN FOX.

Language. Teacher and children work out the story, Red Hen and Brown Fox, through pantomime. The teacher directs a child to give a thought from the story orally, and encourages the other children to give their interpretation of the same in pantomime.

Reading. Analysis: Word group and sight word drill.

(See Devices. Word Groups and Sight Words, Manual, pp. 41-46.)

Phonetics: *ig, air, ight; fl, br.* (See Phonetic Type Lesson — Initial Phonograms, (4) and (5), p. 52; Phonetic Type Lesson Families, (5) and (6), p. 55; Devices — Phonetics, (5), (10), pp. 47 and 48.)

STEP 43

Basic Story. RED HEN AND BROWN FOX.

Language. Children give oral reproduction of story, Red Hen and Brown Fox, and the dramatization in pantomime. It will be interesting to note whose interpretation of the story, as given in pantomime in the previous day's lesson, each child has selected.

Reading. Analysis: *Books.*

Devices. (a) Word cards are arranged on the chalk tray. A child is allowed to go to the front of the room, choose one of the word cards, hold it up, and call upon another child to find in the book the sentence containing what is on the card, and read the sentence.

(b) At the end of the lesson the children may visit with *old friends*. With fingers between the pages to keep the place at Red Hen and Brown Fox, the children are told by the teacher that they may have a minute in which to visit with *old friends*. Then they must return home. At the signal, Ready, children look up from their books and tell all the words they saw at the glance.

Phonetics. Devices — Phonetics, (14), p. 48.

STEP 44

Basic Story. RED HEN AND BROWN FOX.

Language. Oral reproduction of the story by one child, while the others follow in their books. Be sure that all keep the place as the one child tells the story. The children may point to the *first word* in each line, following down the page thus.

(See directions for following, Step 3, Note, Manual, p. 61.)

Reading. *Books:* Children read the story from the books. Continue, allowing the children to determine the place to stop. The device found under Habits, page 36 (8), will delight the children, and will serve as an excellent way of reading the story in the same period. Since the story is short, only a few children can participate in reading it through once. (See Device—Expression, (26), p. 45.)

Note. Always have a child read a thought-group or *larger thought unit*, for the following reasons: He is more interested if he knows that he has a group of sentences to read. He will use the context to aid him in learning new words. Reading thus will give more pleasure to the listener, as the continuity of thought will be preserved.

Phonetics. Families and Initial Phonograms.

(See Phonetic Type Lesson—Initial Phonograms, (5), p. 52; Phonetic Type Lesson—Families, (6), p. 55; Devices—Phonetics, (17) and (19), p. 49.)

Habits. (See Manual, p. 36.)

1. Good posture is important.
2. A child should hold his book at proper distance from the eye, and at right angle to the line of vision, to prevent eyestrain.
3. A child should learn how to turn the pages of his books. (See Turning the Pages.)
4. The eye should follow the line ahead of the voice in reading.
5. A child should be trained to read in word groups or sentences, and he should acquire this habit from the beginning.
6. Keeping the place. Children read silently until the teacher indicates that the sentence is to be read orally.

Note. Independent Reading: The supplementary story affords an excellent opportunity to test the child's ability to read independently. The child is now required to undertake the more complex process of obtaining the thought from the printed page for himself (thought grasp), and at the same time to give orally the thought and emotion involved in the sentence (thought-expression).

SUMMARY. STEPS 45 to 47

Supplementary Story. GRAY DUCK AND BROWN FOX.

Rhyme. Dickory, Dickory, Dare.

Thought-groups. P. 53, 54 (one line).

P. 54 (begin with line 2), 55 (five lines).

P. 55 (begin with line 6).

1. WORD GROUPS

swam away
came back

2. SIGHT WORDS

caught
behind

3. PHONETICS

Rhymes : Little Bo Peep.

Key Words : *find*

Little Miss Muffet.

eating

Old Mother Hubbard.

dog

See, Saw, Marjory Daw.

new

Families

find — *ind*
eat — *eat*
new — *ew*

Initial Phonogram

dog — *d*

Blending

<i>find</i>	<i>new</i>	<i>eat</i>	<i>dog</i>
<i>mind</i>	<i>mew</i>	<i>seat</i>	<i>dig</i>
<i>rind</i>	<i>hew</i>	<i>meat</i>	<i>ding</i>
<i>hind</i>	<i>pew</i>	<i>neat</i>	<i>dump</i>
<i>bind</i>	<i>few</i>	<i>heat</i>	

Review Phonetic Summary, Steps 40 to 44.

SUGGESTED CORRELATION. STEPS 45 to 47

Supplementary Story. GRAY DUCK AND BROWN FOX.

1. Conversation. See pictures, Reader, First Year—First Half, pp. 53, 54.
2. Music. Out of Doors (First Year Music, Hollis Dann).
3. Memory Selections. Slippety, Slip (New). (See p. 29.)
Dickory, Dickory, Dare.
4. Picture Study. Cornfields; pumpkin.
5. Nature Study. Corn (pictures and objects: cornstalk, ear of corn, etc.); pumpkin.
6. Story-telling. Gray Duck and Brown Fox.
7. Dramatization. Gray Duck and Brown Fox.
8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words. }
Phonetics. } (See Summary, Steps 45 to 47.)
9. Devices. See Manual, pp. 36–50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. *Books*: Gray Duck and Brown Fox.
12. Visualization and Penmanship: *eat*.
13. Games. Out of Doors (Dann).
14. Occupations. Trace, cut, draw, color, or mount: Duck, fox. Illustrate the story.

STEP 45

Supplementary Story. GRAY DUCK AND BROWN FOX.

Language. Study of pictures, Reader, First Year — First Half, pages 53 and 54. Let the children tell the thought unit that each picture suggests to them, and let them make up the climax for the story which is *not* pictured.

Reading. Analysis: *Books.* Let the children study each page. They may find *old friends* first, and try to read the sentence in which the familiar word occurs.

Phonetics. Families *ind, eat, ew*; Initial Phonogram, *d*. Introduce through recalling rhymes in which the families and phonograms occur.

(See Phonetic Type Lesson — Initial Phonograms, p. 52, and Phonetic Type Lesson — Families, p. 55.)

STEP 46

Supplementary Story. GRAY DUCK AND BROWN FOX.

Language. 1. Teacher gives the rhyme, Slippery, Slip. Children learn the rhyme.

2. Children tell the story, Gray Duck and Brown Fox, as they think it might be, using the pictures as a guide.

Reading. Children try to read the story, Gray Duck and Brown Fox. If there are words that they do not know, the teacher may supply these, either by suggestion, clews, or aids. She writes the word or group of words on the blackboard as she supplies each.

At the end of this attempt to read the story, the children may tell the story, pointing to the new words that the teacher has placed on the blackboard or displayed on perception cards or chart.

Phonetics. Review Phonetics under Step 45. Under Phonetic Type Lesson — Initial Phonograms, omit (1) and (2), and under Phonetic Type Lesson — Families, omit (1) and (2). For additional drills see Phonetic Devices, (15) and (16), p. 49.

STEP 47

Supplementary Story. GRAY DUCK AND BROWN FOX.

Language. 1. Oral reproduction of the story. (See Device—Oral Reproduction, (1) and (9), p. 40.)
 2. Dramatization of the story.

Reading. Analysis: *Books.* Teacher flashes perception cards and asks the children to tell the sentence in which each word occurs. If they do not remember the sentence, let them find it in their books and then read it. The children may then read the story from their books.

Phonetics. See Phonetic Type Lesson—Initial Phonograms, p. 52; Phonetic Type Lesson—Families, p. 55; Devices—Phonetics, 18 and 19, p. 49.

Review. Blending.

Blackboard

<i>Jack</i>	<i>good</i>	<i>frightened</i>	<i>bright</i>	<i>brown</i>
sack	gold	frump	night	bran
rack			light	bring
tack	boy	pig	sight	brow
pack	toy	rig	fright	bright
	coy	fig	might	
<i>good</i>	Roy	gig	tight	<i>dog</i>
hood		dig	right	dig
	boy			ding
<i>saw</i>	bat	air	<i>flew</i>	dump
raw	ball	fair	flat	den
paw	bump	lair	fling	Dan
caw	bold	hair	flaw	
law	baek	pair	flight	

SUMMARY, STEPS 48 to 52

Basic Story. THE CAT AND THE GOOSE.

Thought-groups. 1. P. 57 (six lines).
 2. P. 57 (begin with line 7), 58 (one line).
 3. P. 58 (begin with line 2).
 4. P. 59. 8. P. 63 (ten lines).
 5. P. 60. 9. P. 63 (begin with line 11).
 6. P. 61. 10. P. 64.
 7. P. 62.

I. WORD GROUPS

Have you
down the road
You are
On and on

2. SIGHT WORDS

Gray Cat	Brown Lion	two
Little Duck	one hundred	hungry
Big Pig	invited	sewing
Black Bear	supper	coat

3. PHONETICS

Rhymes : Humpty Dumpty. Key Words : *wall*
Slippety, Slip. *slip*
The Fox. *it*

Families

slip — *ip*
it — *it*

Initial Phonograms

(*Blend*)
slip — *sl*

Blending

<i>slip</i>	<i>it</i>	<i>pit</i>	<i>wall</i>	<i>slip</i>
<i>sip</i>	<i>fit</i>	<i>mit</i>	<i>wing</i>	<i>slat</i>
<i>nip</i>	<i>lit</i>	<i>wit</i>	<i>wood</i>	<i>sling</i>
<i>lip</i>	<i>sit</i>	<i>flit</i>	<i>wig</i>	<i>slump</i>
<i>dip</i>	<i>hit</i>	<i>slit</i>		<i>slack</i>

Review Phonetic Summary, Steps 45 to 47.

SUGGESTED CORRELATION. STEPS 48 to 52

Basic Story. THE CAT AND THE GOOSE.

1. Conversation. See pictures, Reader, First Year — First Half, pp. 56 to 64.
2. Music. Mr. Duck and Mr. Turkey (Small Songs for Small Singers).
3. Memory Selection. Slippety, Slip. (See Manual, p. 29.)
4. Picture Study. Bear.
5. Nature Study. Bear.
6. Story-telling. The Cat and the Goose.
7. Dramatization. The Cat and the Goose.
8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words.
Phonetics. } (See Summary, Steps 48 to 52.)
9. Devices. See Manual, pp. 36–50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. Books: The Cat and the Goose.
12. Visualization and Penmanship: *wall*.
(See Phonetic Summary, Steps 48 to 52.)
13. Game. The Muffin Man (First Year Music, Hollis Dam).
14. Occupations. Trace, cut, draw, color, or mount: Cat, goose, bear.
Illustrate the story.

STEP 48

Basic Story. THE CAT AND THE GOOSE.

Language. Children may recall Slippety, Slip, and all the other rhymes they have learned. Teacher tells the story, The Cat and the Goose. The children may have their *books* open at the pictures, as the teacher proceeds with the story-telling. She will emphasize the words that are to be taught in the story.

Reading. Analysis: Oral. Teacher tells the story again, and as she comes to one of the word groups or sight words she places the perception card containing it on the chalk tray. This calls slight attention to the words.

Phonetics. Families *ip* and *it*; Initial Phonograms *w* and *sl*. (See Phonetic Type Lesson — Initial Phonograms, (1) and (2), p. 52; also Phonetic Type Lesson — Families, (1) and (2), p. 55.)

STEP 49

Basic Story. THE CAT AND THE GOOSE.

Language. Children give oral reproduction of the story, The Cat and the Goose. The thought units will be suggested to them by the pictures connected with the story. The children may look at the pictures as they tell the story.

Reading. Analysis: The teacher has placed sentences containing the word groups and sight words for this story on the blackboard, before the lesson period. She will repeat one of the sentences, and as she comes to a new word group or sight word she will underscore it. Then the children may be asked to read the same sentence and find words like those underscored, on perception cards, on chart, or in books.

Phonetics. See Phonetic Type Lesson — Initial Phonograms, (3), (4), and (5); also Phonetic Type Lesson — Families, (3), (4), (5), and (6).

STEP 50

Basic Story. THE CAT AND THE GOOSE.

Language. Oral reproduction by the children of the story, The Cat and the Goose. (Use Device—Oral Reproduction, (9), p. 40.)

Reading. Analysis: Reader, First Year — First Half, pages 57 to 60. Study these pages as follows: The teacher quotes one of the sentences containing a word group or sight word to be studied. She holds up the corresponding perception card and asks the children to find in their books the sentence containing the word or group they see on the card. Then the children repeat the same sentence and find the group or word in their books. For relaxation, they may show the teacher any word on the page, that is, an *old friend*, reading the sentence in which it is found.

Phonetics. See Phonetic Devices, (10), p. 48.

Device. Making Rhymes : The teacher says, “I am thinking of a word that rhymes with *sit*. It is not *fit*; it is not *lit*. Who can guess the word?”

STEP 51

Basic Story. THE CAT AND THE GOOSE.

Language. Dramatization of the story, The Cat and the Goose. The children at their seats may read the descriptive parts, as the other children dramatize. They may recite in unison, as it occurs in the story, the refrain, “And slippety, slip, down went White Goose” (Little Duck, Big Pig, etc.).

Reading. Analysis: Reader, First Year — First Half, pages 61 to 64. (See Step 50. See also Aids, (6), (13), and (14), p. 50.)

Phonetics. See Phonetic Type Lesson — Families, p. 55; Phonetic Type Lesson — Initial Phonograms, p. 52; Phonetic Devices, (14) and (15), p. 48.

STEP 52

Basic Story. THE CAT AND THE GOOSE.

Language. The teacher may say, "I am thinking of a sentence that tells something about White Goose." One child may perhaps answer, "Is it, White Goose invited Gray Cat to dinner?" The children continue to give answers and show the sentences in their books to the teacher, until they find the sentence of which she is thinking. The teacher continues the game by mentioning other animals in the story in a similar manner. In this way nearly the entire story may be reproduced.

Reading. *Books:* Children read the story, The Cat and the Goose. To vary the reading, use Device, (8), under Habits, p. 36.

Phonetics. See Phonetic Type Lesson — Initial Phonograms, p. 52; Phonetic Type Lesson — Families, p. 55.

Review. Blending.

Blackboard

<i>find</i>	<i>eat</i>	<i>slip</i>	<i>it</i>	<i>slip</i>
<i>mind</i>	<i>seat</i>	<i>sip</i>	<i>fit</i>	<i>slat</i>
<i>rind</i>	<i>meat</i>	<i>nip</i>	<i>lit</i>	<i>sling</i>
<i>hind</i>	<i>neat</i>	<i>lip</i>	<i>sit</i>	<i>slump</i>
<i>bind</i>	<i>heat</i>	<i>dip</i>	<i>hit</i>	<i>slack</i>
			<i>pit</i>	<i>slam</i>
<i>new</i>	<i>dog</i>	<i>wall</i>	<i>mit</i>	<i>slew</i>
<i>mew</i>	<i>dig</i>	<i>wing</i>	<i>wit</i>	
<i>hew</i>	<i>ding</i>	<i>wood</i>	<i>flit</i>	
<i>pew</i>	<i>dump</i>	<i>wig</i>	<i>slit</i>	
<i>few</i>	<i>den</i>	<i>wind</i>		

SUMMARY. STEPS 53 TO 57

Supplementary Story. THE GREEDY LION.

Rhyme. Handy, Spandy.

- Thought-groups. 1. P. 66.
2. P. 67.
3. P. 68.
4. P. 69 (eleven lines).
5. P. 69 (begin with line 12), 70 (five lines).
6. P. 70 (begin with line 6).
7. P. 71.

1. WORD GROUPS

Indeed I will
I have eaten
looked all around

2. SIGHT WORDS

Spry Mouse
gnawed

3. PHONETICS

Rhymes : Handy Spandy.
The Fox.

Key Words : *and*
shop
very

Families

and — *and*
shop — *op*

Initial Phonograms

very — *v* shop — *sh*

Blending

<i>and</i>	<i>shop</i>	<i>fop</i>	<i>very</i>	<i>shop</i>
<i>hand</i>	<i>hop</i>	<i>top</i>	<i>vow</i>	<i>shack</i>
<i>sand</i>	<i>sop</i>	<i>flop</i>	<i>van</i>	<i>ship</i>
<i>land</i>	<i>mop</i>	<i>slop</i>	<i>vat</i>	<i>sham</i>
<i>brand</i>	<i>lop</i>			

Review Phonetic Summary, Steps 48 to 52.

SUGGESTED CORRELATION. STEPS 53 to 57

Supplementary Story. THE GREEDY LION.

1. Conversation. The Greedy Lion.

(See pictures in Reader, First Year — First Half, pages 66 to 71.)

2. Music. The Zoo (Bentley).

3. Memory Selections. Rhymes: Handy Spandy, The Fox.

(See Manual, p. 29.)

4. Picture Study. Lion, mouse.

5. Nature Study. Lion, mouse.

6. Story-telling. The Greedy Lion.

7. Dramatization. The Greedy Lion.

8. Analysis. Thought-groups.

Sentences.

Word Groups.

Sight Words.

Phonetics.

(See Summary, Steps 53 to 57.)

9. Devices. See Manual, pp. 36-50.

10. Materials. Perception Cards.

Blackboard.

Charts.

Pictures.

Books.

11. Reading. Books: The Greedy Lion.

12. Visualization and Penmanship: *and*. (See Phonetic Summary, Steps 53 to 57.)

13. Game. Visit to the Menagerie. (See Manual, p. 31.)

14. Occupations. Trace, cut, draw, color, or mount: Lion, mouse, pumpkin.

Illustrate the story.

STEP 53

Supplementary Story. THE GREEDY LION.

Language. Teacher develops the new rhyme, Handy, Spandy. Children recall other rhymes. Each child may choose the rhyme he wishes to repeat.

Reading. Teacher tells the children the name of the story. Then she allows them to look at the illustrations in the books for a moment to find what they think is the plot of the story. Next they are to consider one page at a time, recognizing *old friends*.

The teacher may vary this drill in any way that suggests itself at the time. The drill will bring into prominence the words that the children do not know. When the context will not help, the teacher may simply supply the word or words needed. Tell the children the word, and at the same time place the word on the blackboard or hold up the perception card. There is likely to be a "helper" in every class,—a child who acquires readily and retains well. The teacher should make use of such a child by allowing him to help others. Time is lost, and confusion of ideas results from the teacher's insisting upon developing a word inopportuneley by turning from more important work.

Phonetics. Families and Initial Phonograms. (See Phonetic Type Lesson — Families, (1) and (2), p. 55; Phonetic Type Lesson — Initial Phonograms, (1) and (2), p. 52.)

STEP 54

Supplementary Story. THE GREEDY LION.

Language. Review the rhyme, Handy Spandy. Oral reproduction of the story, The Greedy Lion. The teacher may make corrections or suggestions at this time with regard to the children's phrasing.

Reading. Analysis: Blackboard and *books*. The teacher has on the blackboard, at the beginning of the lesson, the sentences

containing the words to be taught for the story. She presents these words by retelling the story, just as it is in the book. When she comes to the sentence to be taught, she points to it on the black-board, and underscores the word group or sight word, thus emphasizing the underscored (new) groups or words of the story. This is followed by drill on the underscored words. The teacher may use any of the devices found under Devices — Word Groups and Sight Words, pp. 41–46.

Phonetics. Teacher presents the phonetic cards for the lesson and has also a short drill. (For devices, see Phonetic Devices, Manual, pp. 46–49.)

STEP 55

Supplementary Story. THE GREEDY LION.

Language. Oral reproduction of the story, The Greedy Lion. The children may select the characters and arrange the stage setting for the dramatization of the story, which is to be made in the following lesson. The teacher may make any corrections that may be needed in the phrasing of the story.

Reading. Analysis: Word groups and sight words. The teacher holds one after another of the perception cards for the story, and the children find in their *books* and read, the sentences in which these groups or words occur.

Phonetics. The teacher builds phonetic lists found in the summary for this story. For drills, see Phonetic Devices.

STEP 56

Supplementary Story. THE GREEDY LION.

Language. Dramatization of the story, The Greedy Lion.

Reading. Let the children at their seats follow the story in their *books*, while one child tells the story. A rapid drill on the word groups and sight words may follow the reading. For

devices, see Word Group and Sight Word Devices, pp. 41-46. Do not neglect the language phase of the work.

Phonetics. Drill on the families and initial phonograms of the story. (See Phonetic Devices, pp. 46-49.)

STEP 57

Supplementary Story. THE GREEDY LION.

Language. Dramatization of the story, The Greedy Lion. The children at their seats follow the story in their *books*, and read the descriptive parts.

Reading. *Books:* Final reading of the story from the books. (See Reading from the Book, p. 19.)

Phonetics. See Phonetic Type Lesson — Initial Phonograms, p. 52; also Phonetic Type Lesson — Families, p. 55.

Review. Blending.

Blackboard

<i>sat</i>	<i>am</i>	<i>fan</i>	<i>old</i>	<i>cow</i>	<i>wall</i>
<i>fat</i>	<i>ham</i>	<i>man</i>	<i>fold</i>	<i>sow</i>	<i>wood</i>
<i>mat</i>	<i>ram</i>	<i>tan</i>	<i>sold</i>	<i>now</i>	
<i>hat</i>	<i>Sam</i>	<i>pan</i>	<i>mold</i>	<i>how</i>	<i>plum</i>
<i>tat</i>	<i>slam</i>	<i>rav</i>	<i>hold</i>	<i>brow</i>	<i>plan</i>
<i>pat</i>	<i>sham</i>	<i>Nan</i>	<i>told</i>	<i>vow</i>	<i>plow</i>
<i>rat</i>		<i>bran</i>	<i>gold</i>		<i>plump</i>
<i>Nat</i>	<i>fall</i>	<i>Dan</i>		<i>cow</i>	<i>plight</i>
	<i>hall</i>	<i>van</i>	<i>ding</i>	<i>eat</i>	
<i>men</i>	<i>tall</i>		<i>sing</i>	<i>can</i>	<i>good</i>
<i>hen</i>	<i>mall</i>	<i>jump</i>	<i>ring</i>	<i>call</i>	<i>hood</i>
<i>ten</i>	<i>pall</i>	<i>lump</i>	<i>fling</i>	<i>cold</i>	<i>wood</i>
<i>pen</i>	<i>wall</i>	<i>hump</i>	<i>bring</i>	<i>caw</i>	
<i>den</i>		<i>pump</i>	<i>ling</i>	<i>coy</i>	<i>good</i>
		<i>dump</i>	<i>wing</i>		<i>gold</i>
		<i>slump</i>	<i>sling</i>		<i>gig</i>

SUMMARY. STEPS 58 TO 62

Basic Story. THE LITTLE TIN SOLDIER.

Rhyme. Ding, Dong, Bell.

Thought-groups.

- | | |
|-------------------------------|-----------------------------------|
| 1. P. 73. | 5. P. 75 (begin with line 11), 76 |
| 2. P. 74 (eight lines). | (one line). |
| 3. P. 74 (begin with line 9). | 6. P. 76 (begin with line 2). |
| 4. P. 75 (ten lines). | |

1. WORD GROUPS

Where are you going
Come along

2. SIGHT WORDS

Tin Soldier	to-day
Gun	thanked
Sword	each
Bugle	medal
King	
Castle	

3. PHONETICS

Rhymes : Singsong.
Ding, Dong, Bell.

Key Words : *song*
bell
green

Families

song — <i>ong</i> (= öng; note, p. 56)	(<i>Blend</i>)
bell — <i>ell</i>	<i>green</i> — <i>gr</i>
green — <i>een</i>	

Initial Phonogram

Blending

<i>song</i>	<i>bell</i>	<i>green</i>	<i>green</i>
long	tell	seen	grind
tong	well	sheen	grip
	shell		grand

Review Phonetic Summary, Steps 53 to 57.

SUGGESTED CORRELATION. STEPS 58 to 62

Basic Story. THE LITTLE TIN SOLDIER.

1. Conversation. See pictures in Reader, First Year—First Half, pp. 73, 76.
2. Music. The King of France (Bancroft).
Little Boy Blue.
3. Memory Selection. Rhyme : Singsong (New).
4. Picture Study. See Reader, First Year—First Half, p. 77.
5. Nature Study. Grass, hay (haystack).
6. Story-telling. The Little Tin Soldier.
7. Dramatization. The Little Tin Soldier.
8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words.
Phonetics. } (See Summary, Steps 58–62.)
9. Devices. See Manual, pp. 36–50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. Books: The Little Tin Soldier.
12. Visualization and Penmanship: *bell*. (See Summary, Steps 58 to 62.)
13. Games. The King of France.
14. Occupations. Trace, cut, draw, color, or mount: Gun, drum, bugle, sword.
Illustrate the story.

STEP 58

Basic Story. THE LITTLE TIN SOLDIER.

Language. Tell the story, *The Little Tin Soldier*. The co-operation of the children is invited in the telling of the story. The children may assist by interpreting the pictures for the teacher. The illustration on page 73 (Reader) will suggest the first thought-group. The teacher will find it necessary to lead, suggest, and direct the children in constructing these sentences one after the other. In this way, the children feel a certain consciousness of power, when the thoughts have not been given entirely to them.

From the top of page 74 to the sentence that begins, "By and by," the teacher will probably have to tell the greater part. Let the children follow in the books as she tells it, for certain words may stand out on the page and assist the children in the telling of the remainder of the story. It is difficult for the teacher to determine, after the children have become somewhat familiar with symbols, just how much she needs to tell or to develop, or to drill, since the child associates in ways of which it is often impossible for the adult mind to conceive. A child's resourcefulness is evident often, when he shows a most simple and direct solution of a problem which to the teacher has seemed unfathomable.

The remainder of pages 74, 75, and 76 (one line) are repetitions of this second thought-group, and will need merely the introduction of the characters, Drum, Sword, Bugle.

By having their books open during the constructive story-telling, the children are *drilling themselves*, as their attention is arrested orally and visually by the *repetition* that occurs on these pages.

The climax and sixth thought-group is found on page 76 (beginning with line 2). The picture, the words that they know which will give them clews, and the teacher's suggestions,—all these will assist in completing the telling of the story.

Sufficient interest will have been aroused in Soldier Life, through the coöperative story-building, to warrant the children's bringing their *toys* to school, to illustrate the story.

Reading. Analysis: *Books.* The children may find in the story any of their *old friends*, and also words within words.

Phonetics. Introduce and develop the *key words* for the story, as found in the Summary, Steps 58 to 62.

STEP 59

Basic Story. THE LITTLE TIN SOLDIER.

Language. Oral reproduction of the story, The Little Tin Soldier. (Use Devices, p. 40.) Dramatization of the story.

Reading. Analysis: Blackboard, chart, books, perception cards.

The teacher has the following sentences on the blackboard at the time of the lesson:

1. He said, "I will go and fight for the *King*."
2. "*Where* are you going to-day?"
3. "May I go?" asked the *Gun*.
4. "*Come along*," said the *Soldier*.
5. Tin Soldier said, "We have come to fight for you, O *King*."
6. And the King *thanked* them and gave each one a *medal*.

The teacher retells the story, The Little Tin Soldier, and as she comes to the above sentences, she underscores the word groups or sight words to be taught, in the sentence which she is reading. She utilizes here the *language* opportunity to drill on *expression*, by asking several children to give their interpretation of the sentence. These sentences serve a dual purpose, affording an opportunity for drill and for expression.

Phonetics. Presentation of the phonetic perception cards for the story and drill. See Type Lesson — Phonetics, Families, p. 55.

(For Devices, see Phonetic Devices, Manual, pp. 46-49.)

STEP 60

Basic Story. THE LITTLE TIN SOLDIER.

Language. Oral reproduction of the story, The Little Tin Soldier, in the following way: The children have brought to school the toys mentioned in the story. The teacher shows them how to *play the game*. She holds up a toy soldier, and quotes from the story, "Once upon a time, there was a Tin Soldier." A child may select any one of the toys, and give a sentence from the story about it. Continue in this way until all the story has been recalled.

Reading. Analysis: The sentences from Step 59 are on the blackboard. A child may recall any one of the sentences and point to it. Call on other children to do likewise, until all the sentences have been reviewed. Then the teacher repeats one of the sentences and underscores the word group or sight word that she wishes to develop, repeats the underscored words again, and asks a child to match the underscored words with the same on perception cards, charts, and in books. Continue thus with all the word groups and sight words that occur in these sentences.

Phonetics. The teacher builds, on the blackboard, the phonetic lists found in the Summary, Steps 58 to 62. Families, *ong*, *ell*, *een*; Initial Phonogram, *gr*.

STEP 61

Basic Story. THE LITTLE TIN SOLDIER.

Language. 1. The children may recall Ding, Dong, Bell, and all other rhymes. Develop the rhyme, Singsong. (See Manual, p. 29.)

2. Dramatization of the story, The Little Tin Soldier.

Reading. Analysis: *Books.* Drill on the word groups and sight word perception cards and chart. The children may *find*

also the word groups and sight words of the story in their books, and read the sentences in which these are found. (See Devices—Word Groups and Sight Words, pp. 41–46.)

Phonetics. Drill with the phonetic cards for this story. (See Devices—Phonetics, pp. 46–49.)

STEP 62

Basic Story. THE LITTLE TIN SOLDIER.

Language. The teacher allows the children to select a perception card from the story, and give the sentence that the word or words suggest.

Reading. Books: The children may read the story from the books. (See Reading from the Book, p. 19.)

Phonetics. Rapid drill with phonetic cards, including all developed to this time. (See Phonetic Devices, pp. 46–49.)

Blackboard Review

<i>Jack</i>	<i>saw</i>	<i>boy</i>	<i>pig</i>	<i>bright</i>	<i>flew</i>
<i>sack</i>	<i>raw</i>	<i>toy</i>	<i>rig</i>	<i>night</i>	<i>flat</i>
<i>rack</i>	<i>paw</i>	<i>coy</i>	<i>fig</i>	<i>light</i>	<i>fling</i>
<i>tack</i>	<i>caw</i>	<i>Roy</i>	<i>gig</i>	<i>sight</i>	<i>flaw</i>
<i>pack</i>	<i>law</i>		<i>brig</i>	<i>fright</i>	<i>flight</i>
<i>lack</i>	<i>daw</i>	<i>boy</i>	<i>dig</i>	<i>might</i>	<i>flip</i>
<i>hack</i>	<i>flaw</i>	<i>bat</i>	<i>wig</i>	<i>tight</i>	<i>flit</i>
<i>slack</i>		<i>ball</i>		<i>right</i>	<i>flap</i>
		<i>bump</i>	<i>air</i>	<i>fight</i>	
<i>good</i>	<i>good</i>	<i>bold</i>	<i>fair</i>	<i>flight</i>	<i>brown</i>
<i>hood</i>	<i>gold</i>	<i>back</i>	<i>lair</i>	<i>plight</i>	<i>bran</i>
<i>wood</i>	<i>gall</i>	<i>big</i>	<i>hair</i>	<i>slight</i>	<i>bring</i>

SUMMARY. STEPS 63 to 67

Basic Story. BOY BLUE AND THE DRUM.

Rhyme. Little Boy Blue.

Thought-groups. 1. P. 79 (seven lines).

2. P. 79 (begin with line 8), 80 (four lines).

3. P. 80 (begin with line 5).

4. P. 80 (begin with line 16), 81.

5. P. 82.

1. WORD GROUPS

Once upon a time

Do not go

You would only

2. SIGHT WORDS

Toy Store

Drum

House

marched

hard

broke

head

3. PHONETICS

Rhymes : Little Bo Peep.

Key Words : *home blue*

Little Boy Blue.

stack

Little Jack Horner.

corner

Initial Phonograms

Family

(*Blend*)

Ending

home — *ome*

blue — *bl*

corner — *er*

stack — *st*

Blending

home

blue

stack

corner

dome

bland

sting

folder

tome

black

stall

singer

Rome

blind

stump

fairer

stood

neater

Review Phonetic Summary, Steps 58 to 62.

SUGGESTED CORRELATION. STEPS 63 to 67

Basic Story. BOY BLUE AND THE DRUM.

1. Conversation. See Pictures in Reader, First Year—First Half, pp. 78 to 82.
2. Music. Little Boy Blue.
3. Memory Selection. Rhyme: Bye, Baby Bunting (New)
4. Picture Study. Rabbit.
5. Nature Study. Rabbit.
6. Story-telling. Boy Blue and the Drum.
7. Dramatization. Boy Blue and the Drum.
8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words.
Phonetics. } (See Summary, Steps 63 to 67.)
9. Devices. See Manual, pp. 36–50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. Books: Boy Blue and the Drum.
12. Visualization and Penmanship: *stack*. (See Summary, Phonetics, Steps 63 to 67.)
13. Games. Telling the Sound; A Visit to the Toy Shop. (See Manual, p. 32, 31.)
14. Occupations. Trace, cut, draw, color, or mount: Rabbit, Boy Blue's horn. Illustrate the story.

STEP 63

Basic Story. BOY BLUE AND THE DRUM.

Language. The teacher tells the story, Boy Blue and the Drum, in a very intimate way, having about her the toys that were brought to school by the children for the story, The Little Tin Soldier.

Reading. Analysis: *Books.* The children may open their books to the story, Boy Blue and the Drum, and find all their *old friends* and also words within words.

Phonetics. Develop the key words for the story. (See Summary, Steps 63 to 67.)

STEP 64

Basic Story. BOY BLUE AND THE DRUM.

Language. The children reproduce the story, Boy Blue and the Drum. The teacher recalls the rhyme, Little Boy Blue.

Reading. Analysis: The teacher recalls sentences from this story, containing the word groups and sight words to be developed, and writes the words on the blackboard, when she comes to them in the sentence, or she indicates the perception cards on which they occur.

Phonetics. Drill with the phonetic cards for this story. (See Phonetic Devices, Manual, pp. 46-50.)

STEP 65

Basic Story. BOY BLUE AND THE DRUM.

Language. Children dramatize the story, Boy Blue and the Drum. The other children at their seats may give the descriptive parts.

Reading. Analysis: *Books.* The children may find in their books the words that the teacher flashes, and they may give the sentence in which the words occur. (Use Devices — Habits, Quick Perception, (8), p. 36.)

Phonetics. The teacher builds the lists on the blackboard, as found in the Summary, Steps 63 to 67. Family, *ome*; Initial Phonograms, *bl, st*; Ending, *er*.

STEP 66

Basic Story. BOY BLUE AND THE DRUM.

Language. The children may recite and dramatize the rhymes they wish to give.

Reading. Analysis: *Books.* The teacher asks the children to find a sentence containing any word that she may dictate. She may use the word groups and sight words of the story, also *old friends*.

Phonetics. Drill on the lists developed in the Summary, Steps 63 to 67. (See Phonetic Devices, Manual, pp. 46-49.)

STEP 67

Basic Story. BOY BLUE AND THE DRUM.

Language. One child tells the story, Boy Blue and the Drum, while the other children follow the story in the books, pointing only to the *first word* of each line, as the story progresses.

Reading. *Books:* The children may read the story, Boy Blue and the Drum, from the books. If there is time, let them reread The Little Tin Soldier. This will be a fine opportunity for comparison of the two stories.

Phonetics. Review all the families and initial phonograms acquired. (See Phonetic Devices, Manual, pp. 46-49.)

SUMMARY. STEPS 68 to 72

Basic Story. BUNNY BUNTING.

Rhyme. Bye, Baby Bunting.

- | | | |
|------------------------|-------------------------------|-----------|
| Thought-groups. | 1. P. 84, 85 (four lines). | 5. P. 88. |
| | 2. P. 85 (begin with line 5). | 6. P. 89. |
| | 3. P. 86. | 7. P. 90. |
| | 4. P. 87. | |

1. WORD GROUPS

I must not

Then he heard

Bunny Bunting

Mother Bunting

Bob White

Robin Redbreast

Bluebird

Black Snake

breakfast

clover

carrot

cherries

cabbage

Chirp

rabbit

cried

scratched

grass

2. SIGHT WORDS

Rhymes : Bye, Baby Bunting. Key Words : *hunting* *wrap*
Fā, Fē, Fī, Fō, Fū. *skin* *kitty*

Families

hunt — *unt*

skin — *in*

wrap — *ap*

Initial Phonograms

(*Blend*)

kitty — *k*

skin — *sk*

Blending

<i>hunt</i>	<i>skin</i>	<i>wrap</i>	<i>kitty</i>	<i>skin</i>
<i>runt</i>	<i>din</i>	<i>slap</i>	<i>king</i>	<i>skip</i>
<i>stunt</i>	<i>fin</i>	<i>map</i>	<i>kind</i>	
<i>blunt</i>	<i>tin</i>	<i>lap</i>	<i>keen</i>	
<i>grunt</i>	<i>pin</i>	<i>cap</i>		
<i>brunt</i>	<i>sin</i>	<i>gap</i>		
	<i>win</i>	<i>sap</i>		

Review Phonetic Summary, Steps 63 to 67.

SUGGESTED CORRELATION. STEPS 68 to 72

Basic Story. BUNNY BUNTING.

1. Conversation. See pictures in Reader, First Year—First Half, pp. 84, 86, 87, 89, 90.
2. Music. Hare in the Hollow (Hofer).
The Bunny (Small Songs for Small Singers).
3. Memory Selections. Rhymes: Simple Simon (New).
Bye, Baby Bunting.
Fā, Fē, Fī, Fō, Fū (New).
(See Manual, pp. 25-29.)
4. Picture Study. Birds.
5. Nature Study. Bob White, Robin Redbreast, Bluebird.
6. Story-telling. Bunny Bunting.
7. Dramatization. Bunny Bunting.
8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words. }
Phonetics. } (See Summary, Steps 68 to 72.)
9. Devices. See Manual, pp. 36-50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. Books: Bunny Bunting.
12. Visualization and Penmanship: *hunt*. (See Summary, Steps 68 to 72.)
13. Games. Hare in the Hollow (Hofer).
The Bunny. (Small Songs for Small Singers.)
14. Occupations. Trace, cut, draw, color, or mount: Bird, cherries, basket.
Illustrate the story.

STEP 68

Basic Story. BUNNY BUNTING.

Language. 1. Review: Bye, Baby Bunting. Teach: Fā, Fē, Fī, Fō, Fū.

2. The teacher tells the story, Bunny Bunting.

Reading. Analysis: *Books.* The children may find all their *old friends* in the story, Bunny Bunting, also words within words.

Phonetics. Develop the key words in the Summary, Steps 68 to 72.

STEP 69

Basic Story. BUNNY BUNTING.

Language. 1. Oral reproduction of the story, Bunny Bunting. Picture Study: See Devices — Oral Reproduction, (1), p. 40.

2. Dramatization of the story. (See Devices — Dramatization.)

Reading. Analysis: Blackboard. The teacher has sentences on the blackboard containing the words found in the Summary for this story. She should select sentences that will afford a good opportunity also for expression. The teacher retells the story, Bunny Bunting, and as she comes to a sentence that contains words to be taught, she indicates which sentence it is. She asks different children to point to the same sentence and tell her the sentence. Then the teacher reads one sentence after the other, pausing and under-scoring the word groups or sight words.

Phonetics. The teacher may have a drill with the phonetic cards for the story. (See Phonetic Devices, Manual, pp. 46–49.)

STEP 70

Basic Story. BUNNY BUNTING.

Language. Dramatization of the story, Bunny Bunting. One child may read the descriptive parts while the other children at their seats follow in their *books*.

Reading. Analysis: Drill on the word groups and sight words for this story. (See Word Group and Sight Word Devices, Manual, pp. 41-46.)

Phonetics. The teacher may build on the blackboard the lists found in the Summary, Steps 68 to 72. (See Phonetic Devices, pp. 46-49.) Families, *unt*, *in*, *ap*; Initial Phonograms, *k*, *sk*.

STEP 71

Basic Story. BUNNY BUNTING.

Language. 1. Teach the rhyme, Simple Simon.

2. The teacher may give one word from any of the rhymes, and the children may repeat the rhyme. Then a child may give a word from a rhyme and another child may repeat the rhyme. Place the device entirely in the children's hands as soon as possible.

Reading. Analysis: *Books.* Drill on the word groups and sight words. Do not neglect the language side of the drills. Find word groups and sight words in the story. Tell the sentences in which they are found.

Phonetics. Drill on the phonetic lists built in Step 70.

STEP 72

Basic Story. BUNNY BUNTING.

Language. Dramatization of the story, Bunny Bunting.

Reading. *Books:* The children may read the story, Bunny Bunting, in their books. (See Reading from the Book, p. 19.)

Phonetics. Drill on all the phonetics acquired. (See Phonetic Devices, pp. 46-49.)

SUMMARY. STEPS 73 TO 77

Basic Story. WHY THE RABBIT LAUGHED.

Rhyme. Simple Simon.

- Thought-groups.**
1. P. 93 (seven lines).
 2. P. 93 (begin with line 8), 94.
 3. P. 95.
 4. P. 96.

1. WORD GROUPS

How do you do	White Rabbit	stretched	water
Here is a rope	Mr. Whale	bottom	three
both very strong	Mr. Elephant	sea	bushes
Tug of War	rope	backwards	
Pull harder			

2. SIGHT WORDS

3. PHONETICS

Rhymes: Simple Simon.

Key Words:

Hey, Diddle, Diddle.	<i>went</i>
Jack be Nimble.	<i>spoon</i>
Mistress Mary.	<i>jump</i>
	<i>shells</i>

Initial Phonograms

<i>Family</i>	<i>(Blend)</i>	<i>Ending</i>
went — <i>ent</i>	jump — <i>j</i> (= dzh)	spoon — <i>sp</i>

Blending

<i>went</i>	<i>spoon</i>	<i>jump</i>	<i>shells</i>
sent	span	jaw	bells
tent	spell	Jack	rings
vent	spin		wings
dent	spent		boys
bent			toys

Review Phonetic Summary, Steps 68 to 72.

SUGGESTED CORRELATION. STEPS 73 to 77

Basic Story. WHY THE RABBIT LAUGHED.

1. Conversation. See pictures, Reader, First Year — First Half, pp. 92, 94, 96.
 2. Music. Tiddly Winks and Tiddly Wee (Small Songs for Small Singers).
The Zoo. (Bentley.)
 3. Memory Selections. Baa, Baa, Black Sheep (New).
Mistress Mary (New).
Simple Simon.
- (See Reader, First Year — First Half, pp. 91, 108, 109.)
4. Picture Study. Elephant, whale.
 5. Nature Study. Elephant, whale.
 6. Story-telling. Why the Rabbit Laughed.
 7. Dramatization. Why the Rabbit Laughed.
 8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words.
Phonetics. } (See Summary, Steps 73 to 77.)
 9. Devices. See Manual, pp. 36-50.
 10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
 11. Reading. *Books*: Why the Rabbit Laughed.
 12. Visualization and Penmanship: *jump*. (See Summary, Steps 73 to 77.)
 13. Game. Tug of War.
 14. Occupations. Trace, cut, draw, color or mount: Elephant, whale, Simple Simon's pail, fishing rod.
Illustrate the story.

STEP 73

Basic Story. WHY THE RABBIT LAUGHED.

Language. Children open their books to the illustrations of the story, Why the Rabbit Laughed. Through conversation the teacher will be able to develop, with the children, many of the common characteristics of the animals of this story. Then she may follow the period of conversation with the telling of the story, emphasizing the word groups and sight words that are to be taught in the story.

Reading. Blackboard: The teacher has on the blackboard, at the beginning of the lesson, the word groups and sight words to be taught in the story. She tells the story again, and as she comes to one of the word groups or sight words, she simply touches it with the pointer and passes on in the telling of the story, with no remark about it. There is so much repetition of these words that the children will catch the association readily.

Phonetics. Develop the key words in Summary, Steps 73 to 77.

STEP 74

Basic Story. WHY THE RABBIT LAUGHED.

Language. 1. Rhyme: Simple Simon.

2. The children give oral reproduction of the story, Why the Rabbit Laughed.

Reading. Analysis: Blackboard. The words remain on the blackboard from Step 73. The children may point to any of the words they know, and give a sentence from the story, containing the word. Continue with this device until all the words are used.

Phonetics. Drill with the phonetic cards for this story. (See Phonetic Devices, Manual, pp. 46-49.)

STEP 75

Basic Story. WHY THE RABBIT LAUGHED.

Language. Children dramatize the story, Why the Rabbit Laughed.

Reading. Analysis: *Books.* Children find in their books the sentences containing the words that the teacher indicates at the blackboard or by perception cards. The children give the sentences. It may be necessary for the teacher to aid the children by giving them clews.

Phonetics. The teacher develops the phonetic lists found in the Summary, Steps 73 to 77. Family, *ent*; Initial Phonograms, *j, sp*; Ending, *s (= z)*.

STEP 76

Basic Story. WHY THE RABBIT LAUGHED.

Language. 1. Develop the new rhymes, Mistress Mary, and Baa, Baa, Black Sheep.

2. The children may recall all the rhymes, through pantomime.

Reading. Analysis: 1. Drill on the word groups and sight words for the story. (See Word Group and Sight Word Devices.)

2. *Books:* The children may find all their *old friends* in the story, whether word groups, sight words, or phonograms.

Phonetics. Drill on the phonetic lists found in the Summary.

STEP 77

Basic Story. WHY THE RABBIT LAUGHED.

Language. Dramatization, Why the Rabbit Laughed.

Reading. 1. Rapid review of the word groups and sight words for the story.

2. *Books:* The children read the story from the books. (See Reading from the Book, p. 19.)

Phonetics. Review of phonetics acquired. (See Devices, p. 46.)

SUMMARY. STEPS 78 to 82

Basic Story. THE BUCKWHEAT BOY.

Rhyme. Run, Run, Ahoy, Ahoy.

- Thought-groups.**
1. P. 97.
 6. P. 102 (begin with line 7), 103.
 2. P. 98.
 7. P. 104, 105 (six lines).
 3. P. 99.
 8. P. 105 (begin with line 7), 106.
 4. P. 100.
 9. P. 107.
 5. P. 101, 102 (six lines).

1. WORD GROUPS

lived all alone
down the street
swim across
half gone
another snap

Buckwheat Boy	Horse	chased
Old Woman	Wolf	Nobody
Old Man	shouted	river
Cow	can't	shoulder
		care

2. SIGHT WORDS

3. PHONETICS

- Rhymes:** The Fox. Key Words : *fox* *quite*
 Baa, Baa, Black Sheep. *you* *eating*
 Mistress Mary. *pretty*
 Little Miss Muffet.

Initial Phonograms

<i>Family</i>		<i>(Blend)</i>	<i>Ending</i>
fox — <i>ox</i>	you — <i>y</i>	pretty — <i>pr</i>	eating — <i>ing</i>
		quite — <i>qu</i> (= kw)	

Blending

<i>fox</i>	<i>you</i>	<i>pretty</i>	<i>quite</i>	<i>eating</i>	<i>singing</i>
box	yell	prow	quack	finding	telling
		prig	queen	falling	folding
		prop	quit	jumping	packing
		prong		hunting	standing

Review Phonetic Summary, Steps 73 to 77.

SUGGESTED CORRELATION. STEPS 78 to 82

Basic Story. THE BUCKWHEAT BOY.

1. Conversation. See pictures, Reader, First Year—First Half, pp. 97 to 107.
 2. Music. Poppies (Gaynor).
 3. Memory Selections. The Fox.
Baa, Baa, Black Sheep.
Mistress Mary.
Little Miss Muffet.
 4. Picture Study. Horse, wolf.
 5. Nature Study. Horse, wolf, buckwheat.
 6. Story-telling. The Buckwheat Boy.
 7. Dramatization. The Buckwheat Boy.
 8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words. } (See Summary, Steps 78 to 82.)
Phonetics.
 9. Devices. See Manual, pp. 36-50.
 10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
 11. Reading. Books: The Buckwheat Boy.
 12. Visualization and Penmanship: *eating*. (See Summary, Phonetics, Steps 78 to 82.)
 13. Game. Run, Run, Ahoy, Ahoy. (Children originate game.)
 14. Occupations. Trace, cut, draw, color, or mount: Horse, wolf. (See silhouette, Reader, p. 107.)
- Illustrate the story.

STEP 78

Basic Story. THE BUCKWHEAT BOY.

Language. 1. Review the rhymes, Baa, Baa, Black Sheep, Mistress Mary, The Fox, and Little Miss Muffet.

2. The teacher tells the story, The Buckwheat Boy, and very casually places word cards on the chalk tray as she speaks a word group or sight word. She makes no comment in regard to the words.

Reading. Analysis: *Books.* The children may open their books and attempt to tell the story. The pictures will suggest the thought units. The teacher will guide the turning of the pages, to assist in locating the thought units on the pages. If there is time, the children may note their *old friends* on the pages.

Phonetics. Develop the key words in Summary, Steps 78 to 82.

STEP 79

Basic Story. THE BUCKWHEAT BOY.

Language. Children give oral reproduction of the story, The Buckwheat Boy. The children at their seats may have their books open and follow each sentence as it is given, pointing only to the first word of each line. Have several children each tell a thought unit in the story.

Reading. Analysis: The teacher may recall the sentences containing the words to be taught, and place the word groups and sight words on the blackboard as she speaks them. After she has presented all the word groups and sight words for this story, a drill should follow. (See Devices, Word Groups and Sight Words, Manual, pp. 41-46.)

Phonetics. Introduce the phonetic cards and follow with a drill. (See Phonetic Devices, Manual, pp. 46-49.)

STEP 80

Basic Story. THE BUCKWHEAT BOY.

Language. Dramatization of the story. (See Manual, p. 39.)

Reading. Analysis: Drill on the word groups and sight words.

Books: Indicate thought units for study by the pictures. Have the children locate the thought units in the story.

Phonetics. Build phonetic lists found in Summary, Steps 78 to 82. Family, *ox*; Initial Phonograms, *y, pr, qu*; Ending, *ing*.

STEP 81

Basic Story. THE BUCKWHEAT BOY.

Language. 1. The children recall the rhymes, *Baa, Baa, Black Sheep*, and *Mistress Mary*, in pantomime.

2. The children dramatize the story, *The Buckwheat Boy*.

Reading. Analysis: Drill upon the word groups and sight words for the story.

Books: The finding of *old friends* and words within words will aid in the preparation of the reading of the story.

Phonetics. Drill on the phonetic lists developed in Step 80.

STEP 82

Basic Story. THE BUCKWHEAT BOY.

Language. Preparation for good expression in reading. The teacher asks the children, for example, to find and give the sentence that tells what the Old Woman said when she had finished making the Buckwheat Boy. Treat the rest of the conversation of the story in the same way.

Reading. **Books:** The children may read the story, *The Buckwheat Boy*, from the books. (See Reading from the Book, p. 19.)

Phonetics. Drill on all the families and initial phonograms acquired up to this step.

SUMMARY. STEPS 83 TO 87

Basic Story. THE NAUGHTY BILLY GOAT.

Rhymes. Baa, Baa, Black Sheep.
Mistress Mary.

Thought-groups.

- | | |
|--|--------------------------------|
| 1. P. 110. | 6. P. 115 (begin with line 3). |
| 2. P. 111 (twelve lines). | 7. P. 116, 117 (two lines). |
| 3. P. 111 (begin with line 13), 112
(five lines). | 8. P. 117 (begin with line 3). |
| 4. P. 112 (begin with line 6), 113. | 9. P. 118. |
| 5. P. 114, 115 (two lines). | 10. P. 119, 120. |

1. WORD GROUPS

began to cry
Why do you
has run away

2. SIGHT WORDS

Billy Goat	sting
Boy	rushed
Gray Squirrel	reached
Bumblebee	

3. PHONETICS

Rhymes: Singsong.

Key Word: *cry*

Fā, Fē, Fī, Fō, Fū.

Rāb, Rēb, Rīb, Rōb, Rūb.

Family

Initial Phonogram

Vowels

cry — y (= ī)

(*Blend*)

cry — er

ā ē ī ū ū

ă ē ī ū ū

Blending

Long and Short Vowels

cry

cry

fā

rāb

fry

crack

fē

rēb

sty

crop

fī

rīb

sky

fō

rōb

by

fū

rūb

Review Phonetic Summary, Steps 78 to 82.

SUGGESTED CORRELATION. STEPS 83 to 87

Basic Story. THE NAUGHTY BILLY GOAT.

1. Conversation. See pictures, Reader, First Year — First Half, pp. 110 to 120.
2. Music. The Clock (Bentley).
3. Memory Selections. Fā, Fē, Fī, Fō, Fū.
Rāb, Rēb, Rīb, Rōb, Rūb (New).
Baa, Baa, Black Sheep.
Mistress Mary.
4. Pictures. Goat, squirrel.
5. Nature Study. Goat, squirrel.
6. Story-telling. The Naughty Billy Goat.
7. Dramatization. The Naughty Billy Goat.
8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words.
Phonetics. } (See Summary, Steps 83 to 87.)
9. Devices. See Manual, pp. 36–50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. Books: The Naughty Billy Goat.
12. Visualization and Penmanship: *cry*. (See Summary, Steps 83 to 87.)
13. Games. Dickory, Dickory, Doek (Gaynor).
14. Occupations. Trace, cut, draw, color, or mount: Squirrel, goat. (See silhouette, Reader, p. 121.)
Illustrate the story.

STEP 83

Basic Story. THE NAUGHTY BILLY GOAT.

- Language.** 1. Tell the story, The Naughty Billy Goat, allowing the children to have their books open at the story.
2. Develop the refrains in the story: (a) Intery, mintery, cuttery, corn; (b) Cry, baby, cry; and the rhyme, Singsong.

Reading. The teacher may assist the children in the oral reproduction of the story, The Naughty Billy Goat. When they come to a difficulty, it will often aid to show them in the story the *sentence or word*. This slight aid is often all that is necessary.

Phonetics. Introduce the key words, Summary, Phonetics, Steps 83 to 87.

STEP 84

Basic Story. THE NAUGHTY BILLY GOAT.

Language. 1. Teach the rhyme, Räb, Rěb, Rib, Röb, Rüb. Review, Fä, Fē, Fī, Fō, Fū.

2. The children give the oral reproduction of the story, The Naughty Billy Goat.

Reading. The teacher gives sentences from the story that contain the words to be taught, and she places the words on the blackboard as she comes to them. A drill on these words is to follow. If the child does not recall a word, the teacher aids him by recalling the thought or sentence.

Phonetics. Teacher builds the list found in the Summary, Steps 83 to 87. A drill should follow.

STEP 85

Basic Story. THE NAUGHTY BILLY GOAT.

Language. Dramatization of the story, The Naughty Billy Goat. The children at the seats may give the descriptive parts of the story.

Reading. Analysis: Drill on the word groups and sight words.
Books: Find *old friends*, and words within words in the story.

Phonetics. Let the children attempt to make the list found in Step 84 grow, by additions that they may suggest.

STEP 86

Basic Story. THE NAUGHTY BILLY GOAT.

Language. Teacher chooses different groups of children to dramatize each thought-group in the story.

Reading. Analysis: 1. Drill on the word groups and sight words in the story. (See Devices, Word Groups and Sight Words, Manual, pp. 41-46.)

2. *Books.* The children may find the word groups and sight words of the story in their books, and read the sentences in which these occur.

Phonetics. The children may find in their books illustrations of the phonetic elements found in the Summary, Steps 83 to 87.

STEP 87

Basic Story. THE NAUGHTY BILLY GOAT.

Language. One child tells the story, The Naughty Billy Goat, while the children at their seats follow the story in their books.

Reading. *Books.* 1. Review of the word groups and sight words of the story.

2. Reading of the story from the books. (See Reading from the Book, p. 19.)

Phonetics. Review of all the phonetics acquired thus far. (See Phonetic Devices, Manual, pp. 46-49.)

SUMMARY — RECAPITULATION. STEPS 88 to 90

Phonetics. Rhymes : A Fay and an Elf. (Manual, p. 29.)

Slippety, Slip.

The Fox.

Families: *elf oak ice*
ate use up

Key Words: *elf oak ice*
ate use up

Blending

<i>elf</i>	<i>ate</i>			<i>ice</i>	<i>use</i>
self	fate	rate	slate	mice	fuse
shelf	late	Kate	grate	nice	
<i>oak</i>	mate	plate	state	slice	<i>up</i>
soak	hate	gate	skate	spice	<i>sup</i>
croak		date	crate	price	<i>cup</i>

Review Phonetic Summary, Steps 83 to 87.

Blackboard Review

<i>find</i>	<i>eat</i>	<i>new</i>	<i>slip</i>	<i>it</i>	<i>shop</i>
mind	seat	mew	sip	fit	hop
rind	meat	hew	nip	lit	sop
hind	neat	pew	lip	sit	mop
wind	heat	few	dip	hit	lop
grind	peat	Jew	pip	pit	fop
blind	bleat	stew	rip	mit	top
bind	beat	dew	hip	wit	flop
kind			tip	flit	slop
	<i>song</i>	<i>bell</i>	ship	slit	stop
<i>and</i>	long	tell	grip	bit	prop
hand	tong	sell	skip	quit	crop
sand	prong	fell		grit	
land		shell			

PHONETIC TABLE. STEPS 88 to 90

Application of Vowels

Have the words read across the page for the sounds of the different vowels, and down the page for emphasis on a single vowel. Call the child's attention to the fact that in many words with two vowels, such as *ate*, *eat*, *ice*, *oak*, and *use*, the second vowel is not sounded but makes the first vowel tell its name. The table gives a review of all the initial phonograms.

răb ă	rĕb ĕ	rĭb ĭ	rōb ŏ	rŭb ű
at	elf	in	ox	up
ran	men	sit	top	hunt
ham	den	nip	box	cup
nap	lent	jig	hop	lump
fan	well	skin	stop	frump
cap	sent	king	shop	plump
hand	fell	fling	fox	brunt
plan	tell	bring	flop	dump
flat	vent	slip	mop	slump
grand	shell	shin	prop	grunt
black	spent	grin	pop	blunt
band	quell	skip	slop	jump
slack	spell	sting	crop	stump
fă ă	fĕ ĕ	fĭ ĭ	fō ŏ	fū ű
ate	eat	ice	oak	use
plate	beat	nice	oat	fuse
cane	meal	dike	dome	tune
bake	here	time	toe	hue

STEP 88

Language. The children may open their *books* to the blocked cover pages containing the pictures of their Mother Goose friends. They may select a picture, and give a sentence about it.

Reading. 1. A drill to review all the word groups and sight words taught during the eighty-seven Steps. (See Word Group and Sight Word Devices, (21), p. 44.)

2. Let the children select the story to be read.

Phonetics. New Families : *elf, oak, ate, use, ice, up.*

(See Steps 88 to 90; Phonetic Type Lesson — Families, p. 55.)

STEP 89

Language. Have several stories retold. Let each child make his own selection.

Reading. 1. A drill to review all the words taught during the eighty-seven Steps. (See Word Group and Sight Word Devices, (18).)

2. Choose one child to read to the class, while the rest listen to the story with their books closed. Have other children reproduce the story.

Phonetics. Application of the vowels. (See Steps 88 to 90.)

STEP 90

Language. The children may give all the rhymes taught during the eighty-seven Steps. Let each child choose a rhyme.

Reading. 1. A drill to review all the words taught during the eighty-seven Steps. (See Devices, (19).)

2. Let the children choose the story to be read. (Independent Reading.)

Phonetics. Let this exercise be a test of the children's phonetic power. Place on the blackboard words belonging to all the families and containing the initial phonograms thus far taught, but not the key words, and apply a drill found under Phonetic Devices. (See Phonetic Devices, 19, 20, or 10, pp. 49, 48.)

CHRONOLOGICAL PHONETIC SUMMARY

First Year — First Half

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>		<i>Initial Phonograms (Blend)</i>		<i>Families</i>	<i>Endings</i>
1-10	Bo Peep and Her Sheep	find	tails	f	t		
		lost	put	l	p		
		sat	ran	s	r		
		men	none	m	n		
		home		h			
11-15	Humpty Dumpty's Fall	sat				at	
		men				en	
16-19	Jack Horner and the Pie	am				am	
		fall				all	
20-25	Mrs. Sugar Bowl's Party	ran	jump			an	ump
	Dish and Mrs. Sugar Bowl	old				old	
26-30	Mother Hubbard's Party	ding	plum		pl	ing	
	The Cat and Miss Muffet	cow		c		ow	
31-35	Red Hen's Nest	Jack	saw			ack	aw
		good		g		ood	
36-39	Red Fox and the Nest	boy		b		oy	
		frightened			fr		
40-44	Red Hen and Brown Fox	pig	flew		f	ig	
		air	brown		br	air	
		bright				ight	

CHRONOLOGICAL PHONETIC SUMMARY—*Continued*

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>		<i>Initial Phonograms (Blend)</i>	<i>Families</i>	<i>Endings</i>
45–47	Gray Duck and Brown Fox	find eat	dog new	d	ind eat	ew
48–52	The Cat and the Goose	wall it	slip	w	sl	ip it
53–57	The Greedy Lion	and shop	very	v sh	and op	
58–62	The Little Tin Soldier	song green	bell		ong (=ōng) een	ell
63–67	Boy Blue and the Drum	blue stack	home corner		ome	er
68–72	Bunny Bunting	hunt kitty skin	wrap	k	unt ap in	
73–77	Why the Rabbit Laughed	went spoon	jump shells	j (=dzh)	ent	s (=z)
78–82	The Buckwheat Boy	fox you pretty	quite eating	y	ox	ing
83–87	The Naughty Billy Goat	cry		qu (=kw) pr er	y (=ī)	
				<i>Vowels</i>		
88–90	Recapitulation	elf ate oak	use ice up	ā ē ī ō ū ă ē ī ō ū	elf ate oak	use ice up

PHONETIC KEY

First Year — First Half

<i>Rhymes</i>	<i>Key Words</i>	<i>Initial Phonograms</i>
Little Bo Peep	{ find lost	f l
Little Miss Muffet	sat	s
Humpty Dumpty	men	m
Little Bo Peep	{ home tails	h t
Little Jack Horner	put	p
Hey, Diddle, Diddle	ran	r
Old Mother Hubbard	none	n
Hey, Diddle, Diddle	cow	c
Little Jack Horner	{ good boy	g b
Old Mother Hubbard	dog	d
Humpty Dumpty	wall	w
The Fox	very	v
Handy, Spandy	shop	sh
Fā, Fē, Fī, Fō, Fū	kitty	k
Jaek Be Nimble	jump	j (= dzh)
Baa, Baa, Black Sheep	you	y
		(Blend)
Little Jack Horner	plum	pl
Little Miss Muffet	frightened	fr
Dickory, Dickory, Dare	{ flew brown	fl br
Slippety, Slip	slip	sl
Ding, Dong, Bell	green	gr
Little Boy Blue	{ blue stack	bl st
Bye, Baby Bunting	skin	sk
Hey, Diddle, Diddle	spoon	sp

<i>Rhymes</i>	<i>Key Words</i>	<i>Initial Phonograms</i> (<i>Blend</i>)
Mistress Mary	{ pretty quite	pr qu (= kw)
Singsong	cry	cr
		<i>Families</i>
Little Miss Muffet	sat	at
Humpty Dumpty	men	en
Little Jack Horner	am	am
Humpty Dumpty	fall	all
Hey, Diddle, Diddle	ran	an
Old Mother Hubbard	old	old
Jaek Be Nimble	jump	ump
Ding, Dong, Bell	ding	ing
Hey, Diddle, Diddle	cow	ow
Little Jack Horner	{ Jack good	ack ood
See, Saw, Marjory Daw	saw	aw
Little Jack Horner	boy	oy
Dickory, Dickory, Dare	{ pig air	ig air
The Fox	bright	ight
Little Bo Peep	find	ind
Little Miss Muffet	eat	eat
See, Saw, Marjory Daw	new	ew
Slippety, Slip	slip	ip
The Fox	it	it
Handy, Spandy	{ and shop	and op
Singsong	song	ong (= öng)
Ding, Dong, Bell	{ bell green	ell een
Little Bo Peep	home	ome

<i>Rhymes</i>	<i>Key Words</i>	<i>Families</i>
Bye, Baby Bunting	{ hunt skin wrap	unt in ap
Simple Simon	went	ent
The Fox	fox	ox
Singsong	cry	y (= ī)
A Fay and an Elf	{ elf ate oak use	elf ate oak use
Slippety, Slip	ice	ice
The Fox	up	up
		<i>Endings</i>
Little Jack Horner	corner	er
Mistress Mary	shells	s (= z)
Little Miss Muffet	eating	ing
		<i>Vowels</i>
Fā, Fē, Fī, Fō, Fū	ā, ē, ī, ō, ū	
Răb, Rěb, Rīb, Rōb, Rűb	ă, ě, ī, ă, ũ	

WORD GROUPS

STEPS 1 TO 10

looked and looked
could not find them
Then she went
Leave them alone

STEPS 16 TO 19

Will you
I will not
ran after him

STEPS 11 TO 15

was eating
give me some

STEPS 20 TO 25

were there
Let us play
Cat and Mouse
They played
danced together

STEPS 26 TO 30

Puss in the Corner
Once there was
would not go

STEPS 31 TO 35

Good morning
There is something
By and by

STEPS 36 TO 39

walked and walked
On the way
What a fine dinner
Do not tell

STEPS 40 TO 44

So he went
Let me think
swayed to and fro

STEPS 45 TO 47

swam away
came back

STEPS 48 TO 52

Have you
down the road
You are
On and on

STEPS 53 TO 57

Indeed I will

I have eaten
looked all around

STEPS 58 TO 62

Where are you going
Come along

STEPS 63 TO 67

Once upon a time
Do not go
You would only

STEPS 68 TO 72

I must not
Then he heard

STEPS 73 TO 77

How do you do
Here is a rope
both very strong
Tug of War
Pull harder

STEPS 78 TO 82

lived all alone
down the street
swim across
half gone
another snap

STEPS 83 TO 87

began to cry
Why do you
has run away

SIGHT WORDS

First Year — First Half

STEPS 1 TO 10

Little Bo Peep	Dish
Little Jack Horner	Cup
Little Miss Muffet	Saucer
Humpty Dumpty	Knife
Little	Fork
Please	party
sheep	ice cream
help	cake
corner	candy
said	laughed
found	Maid

STEPS 11 TO 15

Little Boy Blue	round
No	table

garden

STEPS 26 TO 30

spider	wash
away	face
climbed	
great	

STEPS 16 TO 19

pie	
thumb	
pulled	

STEPS 31 TO 35

Mrs. Sugar Bowl	Red Hen
Little Spoon	Gray Duck
	White Goose
	Brown Owl
	corn
	nest

STEPS 20 TO 25

cluck	Big Pig
quack	Black Bear
asked	Brown Lion
talk	one hundred
who	invited
kitty	supper
	two

STEPS 36 TO 39

Mrs. Hen	hungry
Mrs. Duck	sewing
Mrs. Goose	coat
Mr. Owl	
Red Fox	Spry Mouse
himself	gnawed
black	

STEPS 53 TO 57

STEPS 40 TO 44

Brown Fox	Tin Soldier
bag	Gun
scissors	Sword
cut	Bugle
hole	King
opened	Castle
	to-day

STEPS 45 TO 47

caught	thanked
behind	each

STEPS 63 TO 67

STEPS 48 TO 52

Gray Cat	Toy Store
Little Duck	Drum

House

marched	stretched
hard	bottom
broke	sea
head	backwards
	bushes

STEPS 68 TO 72

Bunny Bunting
Mother Bunting
Bob White
Robin Redbreast
Bluebird
Black Snake
Chirp
rabbit
breakfast
clover
carrot
cherries
cabbage
cried
scratched
grass

STEPS 73 TO 77

White Rabbit
Mr. Whale
Mr. Elephant
rope
water
three

STEPS 78 TO 82

Buckwheat Boy
Old Woman
Old Man
Cow
Horse
Wolf
shouted
can't
chased
Nobody
river
shoulder
care

STEPS 83 TO 87

Billy Goat
Boy
Gray Squirrel
Bumblebee
sting
rushed
reached

TEACHING VOCABULARY

Words which the pupils at the end of the first half year should be able to recognize at sight. The other words found in the stories can be read in their connection with the context.

<i>A</i>	back	cream
and	behind	cake
alone	Big	candy
away	big	Corner
after	Black	called
am	Bear	cow
asked	Bugle	corn
a	bell	chuck
air	broke	cut
are	blue	came
all	Bunny Bunting	caught
around	Bob White	coal
along	Bluebird	Come
across	breakfast	Castle
another	both	clover
ate	bottom	carrot
<i>B</i>	backwards	cherries
Bo Peep	bushes	cabbage
Boy	Buckwheat	Chirp
Blue	began	cried
bird	Billy	Cow
By	Bumblebee	can't
by	<i>C</i>	chased
Brown	could	care
black	corner	cry
boy	climbed	<i>D</i>
bag	Cat	danced
bright	eat	Dish
brown	Cup	ding

Duck	Goose	I
dinner	good	I
Do	gnawed	in
dog	going	It
down	Gun	is
Drum	green	invited
do	grass	it
<i>E</i>		Indeed
eating	gone	ice
eaten	Goat	
<i>H</i>		<i>J</i>
each	Humpty Dumpty	Jack Horner
Elephant	help	jump
elf	home	
<i>F</i>		<i>K</i>
find	him	Knife
found	Hen	kitty
fall	himself	King
Fork	he	
face	hole	
fine	Have	<i>L</i>
Fox	hundred	looked
frightened	hungry	Leave
fro	have	Little
flew	House	little
fox	hard	lost
<i>G</i>		Let
give	head	Laughed
garden	home	Lion
great	heard	lived
go	hunting	
good-by	How	<i>M</i>
Good	Here	Miss Muffet
Gray	harder	men
	half	me
	Horse	Mouse
	has	

Mrs.	pie	sat
Maid	pulled	some
Mother Hubbard	play	spider
morning	played	Sugar Bowl
Mr.	party	Spoon
medal	Puss	Saucer
marched	plum	something
must	pig	saw
Mother Bunting	Pig	So
Man	Pull	so
<i>N</i>		swayed
not	pull	scissors
none	pretty	swam
<i>Q</i>		supper
No	quack	sewing
nest	quite	slip
new		Spry
Nobody		shop
<i>R</i>		Soldier
	ran	Sword
<i>O</i>		song
old	round	Store
Once	Red	stack
Old	road	Snake
Owl	Robin Redbreast	scratched
On	rabbit	skin
opened	rope	strong
on	Rabbit	stretched
one	river	sea
only	run	spoon
of	rushed	shells
oak	reached	street
<i>S</i>		swim
<i>P</i>		snap
Please	she	shouted
put	sheep	
	said	

shoulder	Tin	wash
Squirrel	to-day	would
sting	thanked	White
	time	white
<i>T</i>	Toy	who
them	Tug	walked
Then	three	way
tails		What
thumb	<i>U</i>	wall
there	us	Where
They	upon	wrap
they	used	War
together	up	Whale
table		water
the	<i>V</i>	Woman
There	very	
talk	<i>W</i>	Wolf
tell	went	Why
think	was	
to	Will	<i>Y</i>
two	will	you
	were	You

FIRST YEAR - SECOND HALF

Aims. (1) *To continue to provide interesting content.*
(2) *To make use of the phonetic power acquired and increase the same.*

The teacher should familiarize herself with the plan of work for the preceding book, and also read pages 5 to 22 of the Manual, in order to understand the new work.

The teaching of the memory selection precedes the development of each story. Since dramatization produces clear and vivid images and arouses keen interest, it should be continued as with the preceding book. The dramatization may precede the reading of the story, or it may follow. If the latter method of procedure is used, it would be well to have a second reading of the story follow the dramatization, to secure increased vitality and vividness of expression. (See p. 19, Reading the Story from the Book.)

The Summary for each story gives the Thought-groups, also the words under the headings (1) Word Groups, (2) Sight Words, (3) Phonetics. These lists include every word in the story, excepting words that occur in the stories for the first half year. These familiar words are called *old friends*. The thought-groups of the story may be determined by the aid of pictures and conversation. Word groups and sight words may be developed through the same aids. (See Explanation of Terms, p. 21, for Thought-groups, Word Groups, Sight Words, Key Words.)

The drills which have prevailed in the first book should be continued, and they should be separate from the reading. (See Devices, pp. 36-50.)

Phonetics. Under Phonetics in each Summary are given Key Words, Test Words, Families, Initial Phonograms, Beginnings, Endings, Blending. The *key words* are found in the story, and they should be taught first as sight words. From the key words are selected families, initial phonograms, beginnings, and endings. These are used for blending, to acquire phonetic power, and to build a vocabulary. *Test words* are new words in the story containing familiar phonetic elements. The children are to pronounce these for themselves, thus using the phonetic power acquired. The words should be written upon the blackboard. To aid in blending always begin at the left when building a word. Take, for example, the word *wood*. Write the initial phonogram, *w*, then add the family *ood*. There should be no separation of the parts of the word, and no separation of the sounds when blending.

(*Silent Blend.*) Under *blending*, the first word in each column (*italicized*) is the key word. These lists should be built up on the blackboard. The words consist of the new phonogram or family selected from the key word, and a phonogram or family previously acquired. There should be a *silent blend*, that is, the word is first *mentally pronounced*, by aid of inner speech, and then *orally pronounced*. The word is a fusion of a series of continuous sounds, not separately uttered sounds. (See Phonetic Type Lesson—Initial Phonograms, p. 52, and Phonetic Type Lesson—Families, p. 55.)

Supplementary Readers. The basic Story Hour Readers should be used only during the directed reading, to promote interest in the reading lessons. Directed supplementary reading in the classroom should not take place, other than supplementary stories treated individually in the Manual, until the book for First Year—First Half has been completed. By this time the child will have begun to estab-

lish right habits and to acquire ability in reading. Too early an introduction of supplementary reading defeats its own purpose and descends to mere word calling instead of thought giving. Drills should be subordinated in the treatment of supplementary reading. The value of supplementary reading is to furnish concrete application of the material power already acquired, and to supply a variety of context. Suitable books should be selected, then, for reading, as supplementary to the basic Story Hour Readers. The children will be able to read a number of additional books.

Library. The teacher may have a number of books which are used as a circulating library. The children may take these books home, and may be permitted to read them also in the classroom. Children should be encouraged to use the Public Library.

Rhymes and Poems. The following rhymes and poems are used in the reader for First Year — Second Half :

Cock Crows in the Morn.	This Little Pig.
There was a Piper.	Sing a Song of Sixpence.
The Queen of Hearts.	John Brown Had a Little Indian.
Three Little Kittens.	I Saw a Ship A-Sailing.
There Was an Old Woman.	The Alphabet.
Over in the Meadow.	

Stories. The following are the titles of the stories used :

Piggy Wig's House.	Trading Babies.
Billy Goat and the Wolf.	The Three Pigs.
Tommy Tart.	The Snowbirds.
Frisky, Skippy, and Trixy.	Forest Rover.
The Old Woman and Her Pig.	The Clever Jackal.
The Raee.	Mother Goose's May Party.

SUMMARY. STEPS 1 to 5

Basic Story. PIGGY WIG'S HOUSE.

Rhyme. Cock Crows in the Morn.

- Thought-groups.**
1. P. 7 (five lines).
 2. P. 7 (begin with line 6), 8, 9 (three lines).
 3. P. 9 (begin with line 4), 10, 11 (two lines).
 4. P. 11 (begin with line 3), 12 (ten lines).
 5. P. 12 (begin with line 11).

1. WORD GROUPS

this bright morning with me
 May I go
 my sharp teeth
 for your house

Very soon

every morning
 when it was time

Piggy Wig build want
 Peter Rabbit forest carry
 White Cock gnaw crow
 Cock-a-doodle-doo mud

2. SIGHT WORDS

Key Words:

trees bill nailed
 hear clock

Test Words:

pen wood plaster boards
 like flat wake rise

Families

tree — ee bill — ill
 hear — ear clock — ock

Initial Phonograms (Blend)

tree — tr nailed — ed (= d)
 clock — cl

Ending

Blending

Blending

<i>tree</i>	<i>hear</i>	<i>bill</i>	<i>clock</i>	<i>tree</i>	<i>clock</i>	<i>'nailed</i>
<i>bee</i>	<i>ear</i>	<i>fill</i>	<i>soek</i>	<i>track</i>	<i>clack</i>	<i>stewed</i>
<i>fee</i>	<i>dear</i>	<i>will</i>	<i>dock</i>	<i>trap</i>	<i>clan</i>	<i>shelled</i>
<i>see</i>	<i>fear</i>	<i>kill</i>	<i>lock</i>	<i>treat</i>	<i>clap</i>	<i>spelled</i>
<i>free</i>	<i>near</i>	<i>hill</i>	<i>mock</i>	<i>trip</i>	<i>claw</i>	<i>walled</i>
<i>flee</i>	<i>rear</i>	<i>till</i>	<i>rock</i>	<i>trice</i>	<i>cleat</i>	<i>filled</i>

SUGGESTED CORRELATION. STEPS 1 to 5

Basic Story. PIGGY WIG'S HOUSE.

1. **Conversation.** See pictures in Reader, First Year—Second Half, p. 4; also pp. 6–11.
 2. **Music.** Good Morning Song (First Year Music, Dann). Piggy Wig and Piggy Wee (Finger Plays, Poulsen).
 3. **Memory Selection.** Cock Crows in the Morn. (Reader, First Year—Second Half, p. 5.)
 4. **Picture Study.** Pig, rabbit, duck, rooster.
 5. **Nature Study.** Pig, rabbit, duck, rooster.
 6. **Story-telling.** Piggy Wig's House. (See Reader, First Year — Second Half, pp. 7–12.)
 7. **Dramatization.** Piggy Wig's House.
 8. **Analysis.** Thought-groups.
Sentences.
Word Groups. Sight Words. Phonetics. } (See Summary, Steps 1 to 5.)
 9. **Devices.** See Manual, pp. 36–50.
 10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
 11. **Reading.** Books: Piggy Wig's House.
 12. **Visualization and Penmanship:** *tree*. (Write family from memory.) (See Phonetic Summary, Steps 1 to 5.)
 13. **Game.** Animal Blind Man's Buff (Games, Bancroft).
 14. **Occupations.** Trace, cut, draw, color, or mount: Pig, rabbit, hammer.
- Illustrate the story.

DRAMATIZATION

Story. PIGGY WIG'S HOUSE.

CHARACTERS.

- (1) Piggy Wig.
- (2) Peter Rabbit.
- (3) Gray Duck.
- (4) White Cock.

SCENE.

Piggy Wig is in his pen. Standing in the room are Peter Rabbit, Gray Duck, and White Cock.

Piggy Wig leaves his pen and starts to walk around the room.

DIALOGUE.

Note. One pupil should recite the descriptive parts.

(*Pupil.*) Piggy Wig lived in a pen. He did not like his pen.

(*Piggy Wig.*) "I will build a house."

(*Pupil.*) So he went to the forest for some wood. On the way he met Peter Rabbit.

(*Peter Rabbit.*) "How do you do, Piggy Wig! Where are you going this bright morning?"

(*Piggy Wig.*) "I do not like my pen. I am going to build a house."

(*Peter Rabbit.*) "May I go along and help you?"

(*Piggy Wig.*) "What can you do?"

(Peter Rabbit.) "Do you see my sharp teeth? I can gnaw the trees and get the wood for your house."

(Piggy Wig.) "Then you are the very one I want. Come along with me."

(Pupil.) They walked along till they met Gray Duck.

(Gray Duck.) "Quack, quack! How do you do, Piggy Wig! Where are you going this bright morning?"

(Piggy Wig.) "I do not like my pen. I am going to build a house."

(Gray Duck.) "May I go along and help you?"

(Piggy Wig.) "What can you do?"

(Gray Duck.) "Do you see my nice flat bill? I can carry mud in it and help to plaster your house."

(Piggy Wig.) "Come along with me. You are the very one I want."

(Pupil.) Very soon they met White Cock.

(White Cock.) "Cock-a-doodle-doo! How do you do, Piggy Wig! Where are you going this bright morning?"

(Piggy Wig.) "I do not like my pen. I am going to build a house."

(White Cock.) "May I go along?"

(Piggy Wig.) "What can you do?"

(White Cock.) "I can crow in the morning and wake you. I will be your clock. Hear me crow. Cock-a-doodle-doo!"

(Piggy Wig.) "Very well, come along with me."

(Class in Unison.) Soon they came to the forest.

Peter Rabbit gnawed the wood.

Piggy Wig nailed the boards.

Gray Duck plastered the house.

And White Cock crowed every morning, when it was time to rise.

Note. Have each animal act the part as the class speaks in unison.

STEP 1

Story. PIGGY WIG'S HOUSE.

Note. The steps indicate the order in which the work is to be taken up, rather than the time, because classes vary in ability.

Language. 1. Picture study and conversation: Introduction of the characters and animals of the book. (See frontispiece, p. 4, Reader, First Year — Second Half.)

2. Rhyme. Cock Crows in the Morn. (See picture, p. 5.) Teach the rhyme.

3. Picture study of illustrations for the story, Piggy Wig's House. Call the attention of the children to as many of the *sight words* and *key words* as possible, in the conversation about the pictures.

When any of the words mentioned in the Summary for the story occur, incidentally place these words on the blackboard or indicate the card on which each may be found. Do not let the word drill predominate in the lesson, but rather the thought getting from the pictures.

Reading. Through the coöperation of the teacher and the pupils build, orally, the story, Piggy Wig's House. This will afford an opportunity to develop and associate the *word groups* found in the Summary.

Phonetics. Recall the *key words* from the story, and indicate the elements in these words that are to be used for study.

Note. For those teachers who have not taught the Story Method, see p. 55, Phonetic Type Lesson, for the manner of approach in phonetic work.

STEP 2

Story. PIGGY WIG'S HOUSE.

Language. 1. Oral reproduction of the rhyme, Cock Crows in the Morn.

2. Picture study and conversation: Thought-groups in Piggy Wig's House.

Reading. *Books:* The children may open their books to the story, Piggy Wig's House, and find as many of their *old friends* as they can. For those children who have read the Story Hour Reader for First Year — First Half, the following words will be *old friends*: lived, in, a, He, did, not, his, said, I, will, house, So he went, to, the, some, On the way, met, How do you do, Where are you going, my, am, along, and, help, asked, What, can, see, get, Then, very, one, Come, me, They, walked, till, Gray Duck, Quack, nice, it, well, came.

The teacher may recall the sentences in which the word groups for the story occur, and associate the visual image of each word group with the same on card and on blackboard.

Phonetics. The following *test words* found in the story may be obtained phonetically by the children, from the power they should have acquired by this time through the Story Method: pen, like, wood, flat, plaster, wake, boards, rise.

Note. Read p. 166. *Pen* consists of the phonogram *p* and the family *en*; *boards*, of the phonograms *b*, *oa* as in *oak*, *r*, *d*, and the ending *s* (= *z*). In presenting the words *like*, *wake*, *rise*, remind the children that in many words with only two vowels, such as *ate* and *ice*, the second vowel is not sounded but makes the first vowel tell its name (Manual, p. 150). A test word that proves too difficult can be taught as a sight word.

STEP 3

Story. PIGGY WIG'S HOUSE.

Language. Oral reproduction of the story, Piggy Wig's House, dividing the story into *thought-groups*, as the pictures suggest. (See pages for thought-groups, Summary.)

Reading. Analysis: Drill on the word groups and sight words for the story. (For Devices, see pp. 41–46, Manual.)

Phonetics. Build the lists as found in the Summary for the story. (See Phonetic Type Lesson, p. 55, Manual.)

STEP 4

Story. PIGGY WIG'S HOUSE.

Language. Drills for expression will be found necessary and helpful from time to time. Let these serve a double purpose when possible, by using the same sentences as those that contain the *word groups* and *sight words* for the story. The drill may be as follows: Have each child tell something that any one of the characters in the story said. Let different children repeat the same; encourage vividness of expression. Dialogue is an excellent aid in securing a *live* situation.

Reading. *Books:* Analysis. Drill on the word groups and sight words for the story, using the books. Let the children find the word group, or word, dictated by the teacher, in the sentence in the story, then tell the word group or word, and also the sentence in which it is found.

Phonetics. Drill on the lists found in the Summary for the story.

STEP 5

Story. PIGGY WIG'S HOUSE.

Language. 1. Recall the rhyme, Cock Crows in the Morn.

2. Dramatize the story, Piggy Wig's House.

Reading. *Books:* 1. Rapid review of the words which have been found difficult for the children to remember.

2. The story may be read first in *thought-groups*, by the children, and then as a whole by one child. (See Manual, p. 19, Reading from the Book.)

Phonetics. Apply the new phonetic elements acquired in the story to the context, and continue the drill on the lists found in the Summary for the story.

SUMMARY. STEPS 6 to 10

Story. BILLY GOAT AND THE WOLF.

Rhyme. There Was a Piper.

Thought-groups. 1. P. 14.

2. P. 15, 16 (three lines).

3. P. 16 (begin with line 4), 17 (three lines).

4. P. 17 (begin with line 4).

1. WORD GROUPS

anything to say	for my dinner	Billy Goat	grew	favor
before you do	once more	Nanny Goat	fiercē	coming
I have heard		meadow	know	again

2. SIGHT WORDS

dark	hide	Test Words:	butterfly	growl	music
play	that		woods	stood	time
life	scampered		became	wish	dogs

3. PHONETICS

Key Words:	dark	hide	Test Words:	butterfly	growl	music
	play	that		woods	stood	time
	life	scampered		became	wish	dogs

Note. The sound $\hat{\delta}$ in *dogs*, *across*, *gone*, *lost*, and many other words is midway between the sounds $\check{\delta}$ in *lot* and $\hat{\delta}$ in *lord*.

Families

dark — <i>ark</i>	life — <i>ife</i>	Test Words:	<i>(Blend)</i>		
play — <i>ay</i>	hide — <i>ide</i>	that — <i>th</i> (= <i>th</i>)	scamper — <i>sc</i>		

Initial Phonograms

Blending

<i>dark</i>	<i>play</i>	<i>say</i>	<i>plays</i>	<i>hide</i>	<i>that</i>
<i>bark</i>	<i>bay</i>	<i>way</i>	<i>playing</i>	<i>ride</i>	<i>than</i>
<i>hark</i>	<i>day</i>	<i>bray</i>	<i>player</i>	<i>side</i>	<i>then</i>
<i>lark</i>	<i>fay</i>	<i>fray</i>	<i>played</i>	<i>tide</i>	<i>thee</i>
<i>mark</i>	<i>gay</i>	<i>flay</i>	<i>life</i>	<i>wide</i>	
<i>park</i>	<i>hay</i>	<i>gray</i>	<i>fife</i>	<i>bride</i>	<i>scamper</i>
<i>spark</i>	<i>jay</i>	<i>pray</i>	<i>rife</i>	<i>pride</i>	<i>scold</i>
<i>shark</i>	<i>lay</i>	<i>slay</i>	<i>wife</i>	<i>slide</i>	<i>scow</i>

SUGGESTED CORRELATION. STEPS 6 to 10

Story. BILLY GOAT AND THE WOLF.

1. Conversation. See pictures in Reader, First Year — Second Half, pp. 14 and 16.
2. Music. The Butterfly (Song Primer — Teachers' Edition, Bentley).
Come and Play (First Year Music, Hollis Dann).
3. Memory Selection. There Was a Piper.
4. Picture Study. Goat, wolf, butterfly.
5. Nature Study. Goat, wolf, butterfly.
6. Story-telling. Billy Goat and the Wolf.
7. Dramatization. Billy Goat and the Wolf.
8. Analysis. Thought-groups.
 - Sentences.
 - Word Groups,
 - Sight Words.
 - Phonetics.

} (See Summary, Steps 6 to 10.)
9. Devices. See Manual, pp. 36-50.
10. Materials. Perception Cards.
 - Blackboard.
 - Charts.
 - Pictures.
 - Books.
11. Reading. *Books*: Billy Goat and the Wolf.
12. Visualization and Penmanship : *hide*.
(Series from memory.) (See Summary, Phonetics, Steps 6-10.)
13. Game. Looby Loo (Bancroft).
14. Occupations. Trace, cut, draw, color, or mount: Goat, wolf.
Illustrate the story.
The writing of phonetic words in series may also be used for occupation work.

STEP 6

Story. BILLY GOAT AND THE WOLF.

Language. 1. Teach the rhyme, There Was a Piper. Let the children have their books open to the rhyme (p. 13). 2. Picture study of the illustrations for the story, Billy Goat and the Wolf.

Reading. The teacher and the children build, orally, the story, Billy Goat and the Wolf, the teacher directing and suggesting in as many ways as possible, to aid the children in getting *thought* from the printed page. Let the books be open at the story, always, during this phase of the work, so as to give the children as many opportunities as possible for association.

Phonetics. The following words may be found and reviewed in the story, as they occur in Reader, First Year — First Half, or in the previous story; they are *old friends*: was, eating, grass, in, the, His, mother, too, ran, after, He, chased, into, It, very, and, frightened, heard, Gr-r, There, big, hungry, Wolf, am, going, to, eat, you, said, Have, can, kill, me, But, may, ask, What, Will, dancee, well, Yes, So, played, danced, By, stopped, playing, is, Please, only, could, all, your, came, see, who, had, run, away, As, down, road, saw, look, Oh, cried, Let, us, They, back, never.

Note. The sound of *a* in *grass*, *after*, *ask*, and *dance* (ä) is midway between the sounds ä in *at* and å in *father*. The å sound should be avoided in such words.

The following words listed under *test words* are new words in the story, which contain phonetic elements previously taught. The children should pronounce the words independently, thus making use of the phonetic power acquired: butterfly, woods, became, growl, stood, wish, music, time, dogs.

STEP 7

Story. BILLY GOAT AND THE WOLF.

Language. 1. Review the rhyme, There Was a Piper. 2. Oral reproduction of the story, with the teacher's help.

Reading. *Books:* Children open the books at the story, *Billy Goat and the Wolf*, and find all their *old friends*. This is to be followed by an initial drill on the word groups and sight words for this story, as found in Summary, Steps 6 to 10. (See pp. 41-46, for Devices.)

Phonetics. Teach the *key words* and build on the blackboard the lists found in Summary, Steps 6 to 10.

STEP 8

Story. BILLY GOAT AND THE WOLF.

Language. Reproduction and drill on the story, *Billy Goat and the Wolf*, in the following way: The children may have their books open while the teacher tells the story. She may read or tell the descriptive parts of the story, and have the children find and tell the conversation which ensues from time to time.

Reading. Analysis: Drill on word groups and sight words for this story. (See pp. 41-46, for Devices.)

Phonetics. Drill on the phonetic lists for the story, as found in the Summary.

STEP 9

Story. BILLY GOAT AND THE WOLF.

Language. 1. Oral reproduction of the rhyme, *There Was a Piper*. Review the rhyme, *Cock Crows in the Morn*.

2. Dramatization of the story, *Billy Goat and the Wolf*.

Reading. Drill on the word groups and sight words for the story. The children may find the word groups or sight words in the sentence in which each occurs. (See pp. 41-46, for Devices.)

Phonetics. Drill on the phonetic lists for this story. (See pp. 46-49, for Devices.)

STEP 10

Story. BILLY GOAT AND THE WOLF.

Language. Dramatization of the story, Billy Goat and the Wolf.

Reading. *Books:* Reading of the story, Billy Goat and the Wolf, from the books. (See p. 19, Reading from the Book.)

Phonetics. Application of the phonetic elements acquired in Steps 6 to 10.

Blackboard Review

Note. Since the success of blend work depends upon practice and review, the following device for review is suggested.

<i>tree</i>	<i>hear</i>	<i>bill</i>	<i>dark</i>	<i>may</i>	<i>life</i>
bee	dear	fill	bark	bray	fife
fee	fear	will	hark	fray	rife
see	near	kill	mark	flay	wife
free	rear	hill	park	gray	
flee	shear	pill	spark	pray	
be	tear	quill	shark	slay	<i>hide</i>
me	blear	frill		stay	ride
she	spear	grill	<i>play</i>	clay	side
we	year	still	bay	tray	tide
ye		skill	day		
he	<i>clock</i>	spill	fay	plays	<i>that</i>
	clack		gay	playing	than
<i>tree</i>	clan	<i>nailed</i>	hay	player	then
track	clap	toyed	jay	played	thee
trap	cleat	shelled	lay		
treat		spelled	say		<i>scamper</i>
trip		walled			seold
		grilled			scow
		stewed			seup

SUMMARY. STEPS 11 to 15

Story. TOMMY TART.

Rhyme. The Queen of Hearts.

- | | | |
|--|-----------------------------------|------------------------------|
| Thought-groups. | 1. P. 19. | 6. P. 25, 26. |
| 2. P. 20 (six lines). | | 7. P. 27, 28 (twelve lines). |
| 3. P. 20 (begin line 7), 22 (two lines). | 8. P. 28 (begin with line 13), 29 | (two lines). |
| 4. P. 22 (begin with line 3), 23. | 9. P. 29 (begin with line 3), 30. | |
| 5. P. 24. | | |

1. WORD GROUPS

Stop running	these tarts	Queen of Hearts	Frisky Lamb	afraid
Are you sure	too sweet	Knave of Hearts	Bruin Bear	thirsty
Why should I		Tommy Tart	oven	You'll
				while

2. SIGHT WORDS

3. PHONETICS

Key Words:

make	about	cool
smart	rushed	drink

Test Words:

making	from	Hello	snap
steal	tall	nearer	must

Families Initial Phonograms Ending

make — <i>ake</i>	rush — <i>ush</i>	(<i>Blend</i>)	rushed — <i>ed</i> (= t)
smart — <i>art</i>	cool — <i>ool</i>	drink — <i>dr</i>	
about — <i>out</i>	drink — <i>ink</i>	smart — <i>sm</i>	

Blending

<i>make</i>	<i>smart</i>	<i>about</i>	<i>rush</i>	<i>cool</i>	<i>smart</i>	<i>drink</i>
<i>bake</i>	<i>cart</i>	<i>gout</i>	<i>gush</i>	<i>fool</i>	<i>small</i>	<i>draw</i>
<i>cake</i>	<i>dart</i>	<i>pout</i>	<i>hush</i>	<i>pool</i>	<i>smell</i>	<i>drip</i>
<i>lake</i>	<i>start</i>	<i>rout</i>	<i>mush</i>	<i>tool</i>	<i>smear</i>	<i>rushed</i>
<i>spake</i>	<i>part</i>	<i>shout</i>	<i>blush</i>	<i>stool</i>		<i>jumped</i>
<i>quake</i>	<i>tart</i>	<i>stout</i>	<i>brush</i>	<i>spool</i>		<i>stopped</i>

SUGGESTED CORRELATION. STEPS 11 to 15

Story. TOMMY TART.

1. Conversation. See pictures in Reader, First Year — Second Half, pp. 18 to 30.
2. Music. The Candy Man (Hollis Dann).
Honk, Honk (Bentley).
3. Memory Selection. The Queen of Hearts.
4. Picture Study. Lamb, rabbit, bear, fox.
5. Nature Study. Lamb, rabbit, bear, fox.
6. Story-telling. Tommy Tart.
7. Dramatization. Tommy Tart.
8. Analysis. Thought-groups.
Sentences.
Word Groups.
Sight Words.
Phonetics. } (See Summary, Steps 11 to 15.)
9. Devices. See Manual, pp. 36-50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. Books: Tommy Tart.
12. Visualization and Penmanship: *make*. (Series from memory.) (See Summary, Phonetics, Steps 11 to 15.)
13. Game. The Squirrel Loves a Pleasant Chase (First Year Music, Hollis Dann).
14. Occupations. Trace, cut, draw, color, or mount: Hearts, basket, rabbit, fox, bear.

Illustrate the story.

Note. The writing of phonetic words in series may also be used for occupation work.

STEP 11

Story. TOMMY TART.

Language. 1. Teach the rhyme, The Queen of Hearts. (See p. 18, Reader, First Year—Second Half.)

2. Picture study of the illustrations for the story, Tommy Tart. Select *thought-groups*.

Keep in mind, throughout the lesson, the *plot* of the story.

Reading. The children may find their *old friends* in the story; these include the following list: One, day, was, some, she, them, said, herself, will, nice, little, boy, out, of, made, and, put, into, saw, open, door, jumped, across, floor, wish, called, But, down, the, road, after, laughed, shouted, If, catch, could, till, met, have, away, give, Indeed, cried, asked, Nobody, ever, grass, stopped, went, back, talk, Come, rest, Thank, teeth, gone.

Phonetics. *Test Words:* New words from the story that the children may recognize phonetically: making, steal, from, tall, Hello, nearer, snap, must.

STEP 12

Story. TOMMY TART.

Language. 1. Review the rhyme, The Queen of Hearts.

2. Tell the story, Tommy Tart. The children may have their books open during the telling of the story, so that they may indicate the *thought-groups* as the story progresses.

Reading. A coöperative telling of the story by teacher and pupils, the teacher either writing the word groups and sight words on the blackboard, or indicating the perception cards which contain the word groups and sight words for the story.

Phonetics. Develop the *key words* as sight words. (See Summary, Steps 11 to 15. See also pp. 46-49, for Devices.)

STEP 13

Story. TOMMY TART.

Language. Oral reproduction of the story, Tommy Tart, by the children, with the aid of the illustrations.

Reading. Drill on the word groups and sight words for the story. (See pp. 41-46, for Devices.)

Phonetics. Building on the blackboard the lists found in the Summary, Steps 11 to 15.

STEP 14

Story. TOMMY TART.

Language. 1. Review the rhyme, The Queen of Hearts.

2. Dramatization of the story, Tommy Tart.

Reading. Drill on the word groups and sight words for the story. The children may find the word groups and sight words in the sentences in the story and tell the sentences in which these occur. (See pp. 41-46, for Devices.)

Phonetics. Drill on the lists built in Step 13.

STEP 15

Story. TOMMY TART.

Language. 1. Dramatization of the story, Tommy Tart.

Reading. *Books:* 1. A brief rapid drill on the words found in the Summary for the story, using perception cards.

2. Read the story, Tommy Tart. (See p. 19, Reading from the Book.)

Phonetics. Drill on the lists found in the Summary for the story, and application of the new phonetic elements developed during Steps 11 to 15, to the story, Tommy Tart.

SUMMARY. STEPS 16 to 20

Story. FRISKY, SKIPPY, AND TRIXY.

Rhyme. Three Little Kittens.

- | | | |
|---|-----------|-------------------------------|
| Thought-groups. | 1. P. 35. | 6. P. 39 (begin with line 7). |
| 2. P. 36, 37 (four lines). | | 7. P. 40 (eight lines). |
| 3. P. 37 (line 5 through line 10). | | 8. P. 40 (begin with line 9). |
| 4. P. 37 (begin with line 11), 38 (five lines). | | 9. P. 41. |
| 5. P. 38 (begin with line 6), 39 (six lines). | | |

1. WORD GROUPS

Have you been
We sadly fear
you shall have
put on their mittens
your own mittens
took off their mittens

See here
Our mittens

Mother	Black	Cat
Frisky	naughty	
Skippy	to-day	
Trix	fence	
kittens	pieces	
Children	washed	
	close	

2. SIGHT WORDS

Key Words:

barn	soon	what	named	dear	hay	darling
yard	cut	sadly	bring	Tag	under	hung
while	soiled		cold	meet	leaves	rat

Test Words:

<i>Families</i>				<i>Initial Phonogram</i>		<i>Ending</i>	
barn— <i>arn</i>	while— <i>ile</i>	cut— <i>ut</i>	what— <i>wh</i> (= <i>hw</i>)	sadly— <i>ly</i>			
yard— <i>ard</i>	soon— <i>oon</i>	soil— <i>oil</i>					<i>Note.</i> Insist on <i>hw</i> pronunciation of <i>wh</i> .

Blending

<i>barn</i>	<i>yard</i>	<i>while</i>	<i>soon</i>	<i>cut</i>	<i>soil</i>	<i>what</i>	<i>sadly</i>
<i>darn</i>	<i>bard</i>	<i>file</i>	<i>moon</i>	<i>but</i>	<i>boil</i>	<i>when</i>	<i>darkly</i>
<i>yarn</i>	<i>lard</i>	<i>mile</i>	<i>noon</i>	<i>nut</i>	<i>coil</i>	<i>whip</i>	<i>nearly</i>
	<i>hard</i>	<i>pile</i>	<i>croon</i>	<i>shut</i>	<i>foil</i>	<i>wheat</i>	<i>brightly</i>

SUGGESTED CORRELATION. STEPS 16 to 20

Story. FRISKY, SKIPPY, AND TRIXY.

1. Conversation. See pictures in Reader, First Year — Second Half, pp. 31 to 41.

2. Music. Three Little Kittens (Hollis Dann).
Jack Frost (Bentley).

3. Memory Selection. Three Little Kittens.

4. Picture Study. Cat, kittens.

5. Nature Study. Cat.

6. Story-telling. Frisky, Skippy, and Trixy.

7. Dramatization. Frisky, Skippy, and Trixy.

8. Analysis. Thought-groups.

Sentences.

Word Groups.

Sight Words.

Phonetics.

} (See Summary, Steps 16 to 20.)

9. Devices. See Manual, pp. 36-50.

10. Materials. Perception Cards.

Blackboard.

Charts.

Pictures.

Books.

11. Reading. Books: Frisky, Skippy, and Trixy.

12. Visualization and Penmanship: soon. (Series from memory.) (See Summary, Phonetics, Steps 16 to 20.)

13. Games. Tag.

Hop, Hop, Hop (Hollis Dann).

14. Occupations. Trace, cut, draw, color, or mount: Kittens, mittens, ball.

Illustrate the story.

Select a key word in the story, and write the phonetic series from memory.

STEP 16

Story. FRISKY, SKIPPY, AND TRIXY.

Language. The teacher reads or recites the rhyme, Three Little Kittens. The children may have their books open at the rhyme while she recites it. Conversation following the reading of the poem may aid in introducing many of the word groups and sight words found in the story to follow.

Reading. The children may find their *old friends* in the story, Frisky, Skippy, and Trixy ; these are included in the following list: Once upon a time, lived, in, with, her, three, little, One, was, And, day, said, I, am, going, to, the, house, If, are, good, away, will, some, pie, may, go, out, play, very, Yes, went, Let, us, be, came, home, from, big, Then, Why, where, lost, find, hunt, found, near, began, cry, Look, scampered.

Phonetics. New words in the story which may be found phonetically: named, bring, cold, dear, Tag, meet, hay, under, leaves, darling, hung, rat.

STEP 17

Story. FRISKY, SKIPPY, AND TRIXY.

Language. 1. The teacher reads or recites the rhyme, Three Little Kittens, and the children may join in this, having their books open as it is given.

2. The teacher tells the story, Frisky, Skippy, and Trixy.

Reading. The teacher introduces the word groups and sight words, as found in the Summary for the story.

Phonetics. Develop *key words* in Summary, Steps 16 to 20.

STEP 18

Story. FRISKY, SKIPPY, AND TRIXY.

Language. 1. Oral reproduction of the rhyme, Three Little Kittens ; also have the children give the rhyme in pantomime.

2. Oral reproduction of the story, Frisky, Skippy, and Trixy, by the children, each child giving a *thought-group*.

Reading. Drill on the word groups and sight words for the story. (See pp. 41-46, for Devices.)

Phonetics. Build the lists found in the Summary, Steps 16 to 20.

STEP 19

Story. FRISKY, SKIPPY, AND TRIXY.

Language. 1. Dramatization of rhyme, Three Little Kittens.

2. Oral reproduction of the story, Frisky, Skippy, and Trixy.

Reading. Drill on the word groups and sight words for this story, as found in the Summary. (See pp. 41-46, for Devices.)

Phonetics. Drill on the lists found in the Summary, Steps 16 to 20. (See pp. 46-49, for Devices.)

STEP 20

Story. FRISKY, SKIPPY, AND TRIXY.

Language. 1. Three Little Kittens in pantomime.

2. Dramatization of the story, Frisky, Skippy, and Trixy.

Reading. 1. A brief rapid drill on the word groups and sight words for the story; find also the word groups and sight words in the sentences in the story, and have the children tell the sentences in which these occur.

2. Read the rhyme, Three Little Kittens, and the story, Frisky, Skippy, and Trixy, from the book. (See Manual, p. 19.)

Phonetics. Drill on the lists found in the Summary, Steps 16 to 20.

Have also a review of the phonetic elements already acquired, and their application to the story.

TYPE TREATMENT OF THE STORY

The Story Method has been thoroughly established during the First Year—First Half and in the four stories outlined for this book.

To aid the teachers who wish to be guided from day to day in the other stories of this book, a Type Treatment of stories is presented here, consisting of five Steps and including the subjects Language, Reading, and Phonetics.

The Type Treatment does not necessitate taking up the story exactly as given. The teacher will decide the *order* in which the lessons may be taken up from day to day. This is largely determined by the progress of the children, for classes differ in ability.

Suggested Correlation will not be given; the teacher will decide whether it is advisable to use correlation, and she will select her own material. In addition to the Summary, there will be given a list of *old friends*, and also a phonetic review.

Note. The *order* in which the subjects, Language, Reading, and Phonetics, shall be presented may be determined by the teacher. Drills should be separate exercises. Different periods of the daily program may be used for each subject, or the development of the lesson may require that the three subjects be combined.

STEP A

Language. 1. Teach the rhyme.

2. Picture study of the illustrations of the story.

3. Selection of thought-groups.

Reading. Children find *old friends* in the story in the book.

Phonetics. Children find new words that may be obtained phonetically. (See Test Words in each Summary.)

STEP B

Language. The teacher may tell the story when it is not familiar to the children; or she may obtain the story from the children

by aid of the illustrations and through skillful questioning, when the story is more or less familiar to them.

Reading. The teacher gives an initial development lesson of the word groups and sight words. (See Summary for the story.)

Phonetics. Teach the key words for the story as sight words.

STEP C

Language. Oral reproduction of the rhyme and the story.

Reading. Drill on the word groups and sight words found in the Summary for the story. (See pp. 41-46, for Devices.)

Phonetics. Build on blackboard lists found in Summary.

STEP D

Phonetics. Drill on the lists built in preceding steps. (See pp. 46-49, for Devices.)

Reading. 1. Drill on the word groups and sight words. Find these in the sentences in the story in the books, and tell the sentences in which each occurs. 2. Reading the story from the books. (See Manual, p. 19.)

Language. Children retell the story and dramatize the same. The story may sometimes be given in pantomime.

STEP E

Phonetics. 1. Drill on the phonetic lists found in the Summary for the story.

2. Rapid drill with perception cards.

3. Review the phonetic elements acquired, and apply the same to the material at hand.

Language. Dramatization of the story.

Reading. Reading the story from the books, to give pleasure to the listener.

SUMMARY. STEPS 21 to 25

Story. THE OLD WOMAN AND HER PIG.

Rhyme. There Was an Old Woman.

Thought-groups. 1. P. 43 (six lines).

2. Dialogue of Old Woman with Dog.
3. Dialogue with Stick.
4. Dialogue with Fire.
5. Dialogue with Water.
6. Dialogue with Ox. 9. Dialogue with Rat.
7. Dialogue with Butcher. 10. From "Then,—"
8. Dialogue with Rope. to end of story.

1. WORD GROUPS

almost midnight
An hour ago
burn Stick
quench Fire

2. SIGHT WORDS

shoe Butcher
dollar hang
bought cheese

3. PHONETICS

Key Words:

bite
gave
rope

Test Words:

gold began
market It's
moonlight beat

Families

bite — *ite*
gave — *ave*
rope — *ope*

Vowels — Rule I

ate — ā
eat — ē
ice — ī
oak — ō
use — ū

Rule 1. In many words that have only two vowels, the first vowel is long and the second vowel is silent.

		<i>Blending</i>		<i>(Long Vowels)</i>	
<i>bite</i>	<i>gare</i>	crave	<i>rope</i>	gate	<i>erate</i>
<i>kite</i>	<i>cave</i>	grave	<i>hope</i>	meat	<i>wheat</i>
<i>site</i>	<i>pave</i>	slave	<i>mope</i>	nice	<i>price</i>
<i>quite</i>	<i>rave</i>	stave	<i>slope</i>	soak	<i>cloak</i>
<i>spite</i>	<i>save</i>	brave	<i>scope</i>	fuse	<i>muse</i>
<i>smite</i>	<i>shave</i>				
<i>white</i>	<i>wave</i>				

STEPS 21 to 25

Story. THE OLD WOMAN AND HER PIG.

Old Friends: Old Woman, who, lived, found, She, went, Pig,
Then, said, let, us, go, home, But, would, not, Dog, will, See, by,
Time, met, drink, kill, some.

Phonetic Review. Blending.

Blackboard

<i>make</i>	<i>smart</i>	<i>about</i>	<i>rush</i>	<i>cool</i>	<i>rushed</i>
<i>bake</i>	<i>cart</i>	<i>gout</i>	<i>gush</i>	<i>fool</i>	<i>jumped</i>
<i>eake</i>	<i>dart</i>	<i>pout</i>	<i>hush</i>	<i>tool</i>	<i>stopped</i>
<i>lake</i>	<i>mart</i>	<i>rout</i>	<i>mush</i>	<i>stool</i>	<i>stooped</i>
<i>spake</i>	<i>part</i>	<i>shout</i>	<i>blush</i>		
<i>quake</i>	<i>tart</i>	<i>stout</i>	<i>crush</i>	<i>drink</i>	
<i>rake</i>		<i>spout</i>	<i>flush</i>	<i>draw</i>	
<i>sake</i>	<i>smart</i>	<i>scout</i>	<i>plush</i>	<i>drip</i>	
<i>shake</i>	<i>small</i>	<i>trout</i>	<i>slush</i>	<i>drill</i>	
<i>take</i>	<i>smell</i>			<i>drake</i>	
	<i>smear</i>				

SUMMARY. STEPS 26 to 30

Story. THE RACE.

- Thought-groups.** 1. P. 55 (five lines).
2. P. 55 (begin with line 6), 56 (two lines).
3. P. 56 (begin with line 3).
4. P. 57.
5. P. 58 (thirteen lines).
6. P. 58 (begin with line 14), 59.

1. WORD GROUPS

run very fast
Perhaps he can
Why don't you
Let us try
crept slowly

2. SIGHT WORDS

Slow-but-Sure friends
By-and-By says
Reynard the Fox fields
tortoise Ready
hare wind plodded
judge Ah first

Note. The sound of *a* in *fast* is midway between the sounds of *a* in *at* and in *father*. *Reynard* is pronounced rā'nārd; *tortoise* is pronounced tōr'tūs.

3. PHONETICS

Key Words:
race asleep
swiftly rest
 started

Test Words:
creeping set awoke
willing nap wins
talking mark

Families
race — *ace*
swift — *ift*
asleep — *eep*
rest — *est*

Beginning
asleep — *a* (= *ä*)

Ending
started — *ed*

Blending

<i>race</i>	<i>swif</i> t	<i>asleep</i>	<i>rest</i>	<i>asleep</i>	<i>started</i>
<i>face</i>	<i>gif</i> t	<i>deep</i>	<i>best</i>	<i>awhile</i>	<i>limted</i>
<i>lace</i>	<i>lift</i>	<i>keep</i>	<i>jest</i>	<i>abide</i>	<i>landed</i>
<i>mace</i>	<i>rift</i>	<i>peep</i>	<i>lest</i>	<i>ago</i>	<i>smarted</i>
<i>paece</i>	<i>sift</i>	<i>sheep</i>	<i>nest</i>	<i>abate</i>	<i>routed</i>
<i>brace</i>	<i>shift</i>	<i>weep</i>	<i>pest</i>	<i>along</i>	<i>wooded</i>
<i>grace</i>	<i>drift</i>	<i>creep</i>	<i>quest</i>	<i>alight</i>	<i>minded</i>
<i>place</i>		<i>steep</i>	<i>test</i>		
<i>space</i>			<i>vest</i>		
<i>trace</i>			<i>west</i>		

STEPS 26 to 30

Story. THE RACE.

Old Friends: was, One, day, along, when, she, met, Good morning, my, said, Do, you, not, wish, that, could, can, think, beat, cried, Oh, shall, see, about, well, am, Here, comes, be, of, What, are, start, here, and, across, great, oak, tree, So, Get, on, your, go, off, they, went, like, looked, back, fine, clover, take, fell, took, long, stop, reached.

Phonetic Review. Blending.

Blackboard

<i>barn</i>	<i>while</i>	<i>soon</i>	<i>soil</i>	<i>what</i>	<i>sadly</i>
<i>darn</i>	<i>file</i>	<i>moon</i>	<i>boil</i>	<i>when</i>	<i>darkly</i>
<i>yarn</i>	<i>pile</i>	<i>noon</i>	<i>coil</i>	<i>whip</i>	<i>nearly</i>
	<i>mile</i>	<i>croon</i>	<i>foil</i>	<i>wheat</i>	<i>brightly</i>
<i>yard</i>	<i>tile</i>	<i>spoon</i>	<i>broil</i>	<i>why</i>	<i>blindly</i>
<i>bard</i>	<i>stile</i>	<i>cut</i>	<i>spoil</i>	<i>while</i>	<i>boldly</i>
<i>lard</i>	<i>smile</i>	<i>nut</i>			<i>dearly</i>
<i>hard</i>		<i>but</i>			<i>keenly</i>
<i>card</i>		<i>shut</i>			

SUMMARY. STEPS 31 to 35

Story. TRADING BABIES.

Poem. Over in the Meadow.

Thought-groups. 1. P. 64 (six lines).

2. P. 64 (begin with line 7), 65.

3. P. 66 (four lines).

4. P. 66 (begin with line 5), 67 (seven lines).

5. P. 67 (begin with line 8), 68 (seven lines).

6. P. 68 (begin with line 8), 69.

7. P. 70, 71 (seven lines).

8. P. 71 (begin with line 8), 72.

1. WORD GROUPS

One fine day
her baby brother
in the meadow
There is nothing
Here lived
on the shore

2. SIGHT WORDS

Sophie love
walk four
anywhere babies
burrow soft
honeybee

3. PHONETICS

Key Words:

toad	snug	sand	clever	muskrat	buzz
leap	far	sun	stream	dive	hum
trade	glad	wink	fishes	beehive	best
swim	golden	blink	reeds	five	

Families

toad — *oad* swim — *im*
leap — *eap* snug — *ug*
trade — *ade* far — *ar*

Initial Phonograms

(Blend) swim — *sw*
 snug — *sn*
 glad — *gl*

Ending

golden — *en* (= 'n)

Blending

<i>toad</i>	<i>trade</i>	<i>swim</i>	<i>sung</i>	<i>far</i>	<i>swim</i>	<i>glad</i>
<i>load</i>	<i>fade</i>	<i>dim</i>	<i>bug</i>	<i>bar</i>	<i>swell</i>	<i>gland</i>
<i>road</i>	<i>made</i>	<i>him</i>	<i>dug</i>	<i>car</i>	<i>swing</i>	<i>glen</i>
	<i>shade</i>	<i>rim</i>	<i>hug</i>	<i>jar</i>	<i>sweep</i>	<i>glee</i>
<i>leap</i>	<i>wade</i>	<i>brim</i>	<i>jug</i>	<i>mar</i>	<i>swift</i>	<i>glade</i>
<i>heap</i>	<i>blade</i>	<i>grim</i>	<i>tug</i>	<i>tar</i>		
<i>reap</i>	<i>grade</i>	<i>prim</i>	<i>mug</i>	<i>star</i>	<i>snug</i>	<i>golden</i>
	<i>spade</i>	<i>slim</i>	<i>pug</i>	<i>spar</i>	<i>snip</i>	<i>darken</i>
		<i>trim</i>	<i>rug</i>	<i>scar</i>	<i>snake</i>	<i>blacken</i>
		<i>whim</i>	<i>lug</i>		<i>snap</i>	<i>frighten</i>

Review Rule I, Steps 21 to 25.

STEPS 31 to 35

Story. TRADING BABIES.

1. **Old Friends:** took, out, walk, met, old, mother, one, said, What, will, give, dear, sweet, near, your, wish, with, where, blue, two, swam, away, big, tree, bluebird, three, sing, birds, flew, soon, saw, asked, began, cry, home, told, about, best, bright, pretty, eyes, hair.

2. **Phonetic Review.** Blending. Rule I.

Blackboard

<i>bite</i>	<i>gare</i>	<i>brave</i>	<i>rope</i>	<i>gate</i>	<i>crate</i>
<i>kite</i>	<i>cave</i>	<i>crave</i>	<i>hope</i>	<i>meat</i>	<i>wheat</i>
<i>site</i>	<i>pave</i>	<i>grave</i>	<i>mope</i>	<i>nice</i>	<i>prie</i>
<i>quite</i>	<i>rave</i>	<i>slave</i>	<i>slope</i>	<i>soak</i>	<i>cloak</i>
<i>spite</i>	<i>save</i>	<i>stave</i>	<i>scope</i>	<i>fuse</i>	<i>muse</i>
<i>smite</i>	<i>shave</i>	<i>lave</i>			
<i>white</i>	<i>wave</i>				

SUMMARY. STEPS 36 to 40

Basic Story. THE THREE PIGS.

- Thought-groups.**
1. P. 74, 75 (nine lines).
 2. P. 75 (begin with line 10, through line 15).
 3. P. 75 (begin with line 16), 76 (ten lines).
 4. P. 76 (begin with line 11).
 5. P. 77, 78 (three lines).
 6. P. 78 (begin with line 4), 79 (five lines).
 7. P. 79 (begin with line 6).
 8. P. 80 (ten lines).
 9. P. 80 (begin with line 11), 81 (six lines).
 10. P. 81 (begin with line 7), 82.

1. WORD GROUPS

There was once
One of them
their fortune
Be ready
five o'clock
through the chimney

2. SIGHT WORDS

Big Pig	blow
Middle-sized Pig	built
Little Wee Pig	to-morrow
Mr. Wolf	angry
knocked	blew
	pail

3. PHONETICS

Key Words:

must red
huff hot
bricks chin

Test Words:

seek puffed growled killed
straw apples roof supper
huffed picked

Families

must — *ust*
huff — *uff*
brick — *ick*

Initial Phonogram

chin — *ch*

Vowels — Rule II

at — <i>ă</i>
egg — <i>ĕ</i>
ox — <i>ō</i>
up — <i>ŭ</i>

Rule II. In many words that have only one vowel, not at the end of the word, the vowel is short.

Blending

must	<i>huff</i>	<i>brick</i>	<i>red</i>	<i>hot</i>	<i>chin</i>
gust	<i>buff</i>	<i>kick</i>	<i>bed</i>	<i>dot</i>	<i>chat</i>
dust	<i>cuff</i>	<i>quick</i>	<i>fed</i>	<i>cot</i>	<i>chap</i>
just	<i>muff</i>	<i>sick</i>	<i>led</i>	<i>not</i>	<i>chop</i>
rust	<i>puff</i>	<i>wick</i>	<i>shed</i>	<i>shot</i>	<i>chill</i>
crust	<i>ruff</i>	<i>crick</i>	<i>wed</i>	<i>blot</i>	<i>chest</i>
trust	<i>bluff</i>	<i>slick</i>	<i>bred</i>	<i>plot</i>	<i>chump</i>
	<i>fluff</i>	<i>stick</i>	<i>bled</i>	<i>slot</i>	<i>cheap</i>
	<i>gruff</i>	<i>click</i>	<i>fled</i>	<i>spot</i>	
	<i>stuff</i>	<i>pick</i>	<i>sled</i>	<i>trot</i>	

STEPS 36 to 40

Story. THE THREE PIGS.

1. **Old Friends:** Mother, who, three, little, named, away,
Very, well, went, man, with, some, Please, give, build, house,
door, Let, come, hair, ate, wood, soon, know, where, get, nice,
ready, up, four, for, asked, laughed, them, made, climbed, down,
water, fell, cut, hole, coat, jumped.

2. Phonetic Review: Blending.

Blackboard

grand	<i>vent</i>	<i>skin</i>	<i>frock</i>	<i>slump</i>
black	<i>spent</i>	<i>fling</i>	<i>prop</i>	<i>blunt</i>
flat	<i>quell</i>	<i>grip</i>	<i>crop</i>	<i>sup</i>
ran	<i>men</i>	<i>wig</i>	<i>fox</i>	<i>hunt</i>
sat	<i>went</i>	<i>slip</i>	<i>stop</i>	<i>hump</i>
wrap	<i>bell</i>	<i>spin</i>	<i>lock</i>	<i>cup</i>

SUMMARY. STEPS 41 to 45

Story. THE SNOWBIRDS.

Rhyme. Sing a Song of Sixpence.

- Thought-groups.
1. P. 85 (eleven lines).
 2. P. 85 (begin with line 12), 87 (ten lines).
 3. P. 87 (begin with line 11), 88.
 4. P. 89 (nine lines).
 5. P. 89 (begin with line 10), 90 (eleven lines).
 6. P. 90 (begin with line 12), 91 (four lines).
 7. P. 91 (begin with line 5).

1. WORD GROUPS

four and twenty
would perch
upon his shoulders
At that moment

2. SIGHT WORDS

Jack Frost		
Sammy Seare Crow		
North Wind	warm	thought
Blackbirds	parlor	torn
Snowbirds	bread	rye
icicles	surprise	always
snow	chance	showed
breath	turned	changed

3. PHONETICS

Key Words:

coat	brothers
grains	straw
maid	pockets

Test Words:

visit	filled	counting
wore	clothes	dainty
trimmed	happened	nipped
badly	baked	nose

Families

coat — oat maid — aid
 grain — ain brother — other

Initial Phonogram

(Blend)

straw — str

Ending

pocket — et

Blending

<i>coat</i>	<i>grain</i>	<i>maid</i>	<i>straw</i>
boat	brain	laid	strap
goat	plain	paid	strand
moat	slain	rajd	string
bloat	stain	braid	strip
float	Spain		strong
	chain	brother	stray
<i>pocket</i>	drain	other	stride
cricket	train	another	strife
wicket	swain	mother	strut

*Vowels: Comparisons**Rules I and II*

coat	cot
rain	ran
maid	mad
meat	met
road	rod
hope	hop
hide	hid
cute	cut
cane	can

STEPS 41 to 45

Story. THE SNOWBIRDS.

1. **Old Friends:** lived, field, near, King's castle, with, His, hair, looked, white, made, hat, were, very, old, liked, They, would, shoulders, sing, When, came, flew, away, Where, have, gone, asked, frightened, cold, How, long, stay, there, know, garden, hanging, Perhaps, called, pie, opened, began, indeed, laughed, honey, told, before, angry.

2. Phonetic Review. Blending.

Blackboard

fat	met	pin	mop	cub
fate	meat	pine	mope	cube
cap	bet	din	rot	tub
cape	beat	dine	rote	tube

SUMMARY. STEPS 46 to 50

Basic Story. FOREST ROVER.

Rhyme. John Brown Had a Little Indian.

- Thought-groups. 1. P. 93, 94 (seven lines).
2. P. 94 (begin with line 8), 95.
3. P. 96 (sixteen lines).
4. P. 96 (begin with line 17), 97.
5. P. 98, 99 (two lines).
6. P. 99 (begin with line 3).
7. P. 100 (fifteen lines).
8. P. 100 (begin with line 16), 101.

1. WORD GROUPS

belt of beads
bows and arrows

2. SIGHT WORDS

Forest Rover
Fleet-of-Foot
Indian
wigwam
father
birthday
beautiful
moceasins
trousers
because
second
third
wear
presents
eave

3. PHONETICS

Key Words:

fine threw
run unhappy
feeling finest
sad

Test Words:

deerskin saying fourth taken
much legs middle those
started slippers bracelet

Families

fine — *ine* feel — *eel* (*Blend*) *Beginning* finest — *est*
run — *un* sad — *ad* threw — *thr* unhappy — *un*

Initial Phonogram

Ending

Blending

<i>fine</i>	<i>run</i>	<i>feel</i>	<i>sad</i>	<i>threw</i>	<i>unhappy</i>
dine	bun	heel	bad	thrice	unkind
line	fun	keel	had	three	imbent
mine	gun	peel	lad	thrill	unjust
nine	num	reel	fad		
shine	pun	steel	mad		<i>Comparisons</i>
vine	sun	wheel	pad	fine	finer
spine	shun		shad	kind	kinder
whine	stun		brad	bright	brighter
brine	spun		clad	swift	brightest swiftest

STEPS 46 to 50

Story. FOREST ROVER.

1. **Old Friends:** time, there, little, boy, name, lived, mother, gave, coat, pair, made, put, clothes, walk, forest, Bear, very, frightened, after, growled, going, eat, please, give, to-day, walked, lost, stood, behind, along, heard, fierce, looked, use, Keep, danced, around, rock, moment, some, hunt, again, back.

2. Phonetic Review. Blending.

Blackboard

<i>race</i>	<i>swift</i>	<i>asleep</i>	<i>rest</i>	<i>asleep</i>	<i>started</i>
face	gift	deep	best	awhile	hunted
lace	lift	keep	jest	abide	landed
mace	rift	peep	lest	ago	smarted
pace	sift	sheep	pest	abate	routed
brace	shift	weep	quest	along	wooded
grace	drift	creep	test	alight	minded
place		steep	vest		
space			west		

SUMMARY. STEPS 51 to 55

Basic Story. THE CLEVER JACKAL.

Rhyme. I Saw a Ship A-Sailing.

- Thought-groups.
1. P. 104, 105 (two lines).
 2. P. 105 (begin with line 3).
 3. P. 106 (ten lines).
 4. P. 106 (begin with line 11), 107 (six lines).
 5. P. 107 (begin with line 7).
 6. P. 108, 109 (two lines).
 7. P. 109 (begin with line 3).
 8. P. 110, 111 (five lines).
 9. P. 111 (begin with line 6), 112.

1. WORD GROUPS

What shall I do
which go puff
you always speak
against the door

2. SIGHT WORDS

Jackal	above	leather
Mr. Alligator	hiding	bubbles
minute	softly	mouth
mistake	gathered	
often		

3. PHONETICS

Key Words:

crab	let	began
thank	did	sail
lashed	look	

Test Words:

paw	pretend	broken
foolish	crawled	piled
weeks	ground	smoked
easy	inside	next

Families

crab — ab	let — et
thank — ank	did — id
lash — ash	look — ook
	sail — ail

Initial Phonogram

thank — th

Beginning

began — be

Blending

<i>crab</i>	<i>thank</i>	<i>lash</i>	<i>let</i>	<i>look</i>	<i>thank</i>	<i>began</i>
<i>cab</i>	<i>rank</i>	<i>cash</i>	<i>get</i>	<i>book</i>	<i>think</i>	<i>beside</i>
<i>Mab</i>	<i>blank</i>	<i>dash</i>	<i>jet</i>	<i>cook</i>	<i>thick</i>	<i>behind</i>
<i>nab</i>	<i>crank</i>	<i>rash</i>	<i>yet</i>	<i>hook</i>	<i>thump</i>	<i>begun</i>
<i>Rab</i>	<i>frank</i>	<i>sash</i>		<i>nook</i>	<i>thin</i>	<i>behold</i>
<i>grab</i>	<i>plank</i>	<i>crash</i>	<i>did</i>	<i>rook</i>		
<i>slab</i>	<i>clank</i>	<i>flash</i>	<i>hid</i>	<i>shook</i>		<i>sail</i>
<i>stab</i>	<i>drank</i>	<i>smash</i>	<i>lid</i>	<i>took</i>		<i>fail</i>
<i>drab</i>	<i>shank</i>	<i>trash</i>	<i>slid</i>	<i>brook</i>		<i>jail</i>
	<i>flank</i>	<i>clash</i>	<i>skid</i>	<i>crook</i>		<i>mail</i>
	<i>bank</i>		<i>bid</i>			<i>nail</i>
			<i>rid</i>			<i>pail</i>
			<i>mid</i>			<i>rail</i>

STEPS 51 to 55

Story. THE CLEVER JACKAL.

1. **Old Friends:** lived, near, river, day, Dear, me, hungry, must, find, dinner, went, water, catch, snap, thought, pull, kind, clever, those, reeds, hope, good, opened, fast, could, called, angry, again, around, began, himself, before, blow, where, great, door, always, Hello, wood, make, fire, still, burned, found, coat.

2. Phonetic Review. Blending.

Blackboard

<i>swim</i>	<i>snug</i>	<i>glad</i>	<i>threw</i>	<i>golden</i>	<i>unhappy</i>
<i>swell</i>	<i>snip</i>	<i>glen</i>	<i>thrice</i>	<i>darken</i>	<i>unkind</i>
<i>swing</i>	<i>snake</i>	<i>glee</i>	<i>three</i>	<i>blacken</i>	<i>unbent</i>
<i>sweep</i>	<i>snap</i>	<i>glade</i>	<i>thrill</i>	<i>frighten</i>	<i>unjust</i>

SUMMARY. STEPS 56 to 60

Basic Story. MOTHER GOOSE'S MAY PARTY.

- Thought-groups.**
1. P. 113.
 2. P. 114.
 3. P. 115.
 4. P. 116.
 5. P. 117 (nine lines).
 6. P. 117 (begin with line 10).
 7. P. 119.
 8. P. 120 (seven lines).
 9. P. 120 (begin with line 8, through line 15).
 10. P. 120 (begin with line 16), 121.

1. WORD GROUPS

Queen of the May
home again
through the air

2. SIGHT WORDS

Mother Goose	carried
Marjory Daw	ribbons
Tommy Tucker	sentinel
Polly	brought
Simple Simon	contrary
Mistress Mary	wanted
child	wander

3. PHONETICS

Key Words:

games	time
sang	invited
plum	kettle
	nimble

Test Words:

crown	tea	daddy
pole	pieman	tumbling
beside	roast	gander
singing	beef	mounting

Families

game — <i>ame</i>	plum — <i>um</i>
sang — <i>ang</i>	time — <i>ime</i>

Beginning

invite — *in*

Endings

kettle — <i>tle</i>
nimble — <i>ble</i>

Blending

<i>game</i>	<i>sang</i>	<i>plum</i>	<i>time</i>	<i>invite</i>	<i>kettle</i>
<i>came</i>	<i>bang</i>	<i>gum</i>	<i>dime</i>	<i>inflate</i>	<i>bottle</i>
<i>dame</i>	<i>gang</i>	<i>hum</i>	<i>lime</i>	<i>invent</i>	<i>cattle</i>
<i>fame</i>	<i>hang</i>	<i>mum</i>	<i>chime</i>	<i>incline</i>	<i>whistle</i>
<i>name</i>	<i>pang</i>	<i>sum</i>			
<i>same</i>	<i>rang</i>	<i>glum</i>		<i>Review Endings: ed, (d), (t); ing</i>	
<i>shame</i>	<i>fang</i>	<i>slum</i>	<i>start</i>	<i>started</i>	<i>starting</i>
<i>lame</i>	<i>slang</i>	<i>thrum</i>	<i>land</i>	<i>landed</i>	<i>landing</i>
<i>blame</i>	<i>clang</i>		<i>nail</i>	<i>nailed</i>	<i>nailing</i>
<i>frame</i>		<i>nimble</i>	<i>play</i>	<i>played</i>	<i>playing</i>
<i>flame</i>		<i>tumble</i>	<i>jump</i>	<i>jumped</i>	<i>jumping</i>
		<i>grumble</i>	<i>thank</i>	<i>thanked</i>	<i>thanking</i>

STEPS 56 to 60

Story. MOTHER GOOSE'S MAY PARTY.

1. Old Friends: Mother Goose, children, Party, Jack, wore, head, Little Jack Horner, marched, pink, blue, caps, house, built, Where, owl, door, stood, play, some, other, supper, gave, Please, thumb, pulled, Queen of Hearts, made, tarts, each, market, dance, around, quite, together, lamb, race, ride, Good-by, Would, caught, moon.

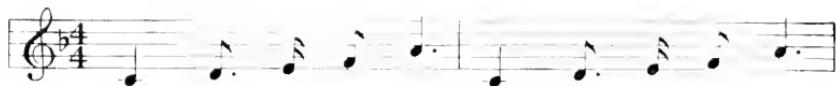
2. Phonetic Test. Blending.

Blackboard

<i>plowman</i>	<i>banging</i>	<i>hearing</i>	<i>crooning</i>
<i>quacking</i>	<i>dosing</i>	<i>blackening</i>	<i>clearing</i>
<i>racking</i>	<i>elfin</i>	<i>bedding</i>	<i>clearly</i>
<i>backbone</i>	<i>glimmering</i>	<i>brighter</i>	<i>chopper</i>
<i>grindstone</i>	<i>awning</i>	<i>brighten</i>	<i>chipmunk</i>
<i>hanging</i>	<i>awake</i>	<i>frighten</i>	<i>scolding</i>

ROTE SONGS

DANCE TO YOUR DADDY



"Dance to your dad - dy, My lit - tle bab - by;



Dance to your dad - dy, My lit - tle lamb.



You shall have a fish - y In a lit - tle dish - y;



You shall have a fish - y When the boat comes in."

ALPHABET SONG



I can say my A B C's, a, b, c, d,



e, f, g, h, i, j, k, l, m, n, o,



p, q, r, s, t, u, v, w, x, y, z.

SUMMARY. STEPS 61 to 65

Rhyme. The Alphabet.

Sight Words and Letters:

Alice	apples	<i>A</i>	<i>a</i>	Nellie	nuts	<i>N</i>	<i>n</i>
Bessie	bed	<i>B</i>	<i>b</i>	Olive	orange	<i>O</i>	<i>o</i>
Charles	captain	<i>C</i>	<i>c</i>	Paul	penny	<i>P</i>	<i>p</i>
Dick	dunce	<i>D</i>	<i>d</i>	Queenie	quail	<i>Q</i>	<i>q</i>
Elmer	elephant	<i>E</i>	<i>e</i>	Ralph	rail	<i>R</i>	<i>r</i>
Frank	fig	<i>F</i>	<i>f</i>	Stella	sugar	<i>S</i>	<i>s</i>
George	goat	<i>G</i>	<i>g</i>	Thomas	tarts	<i>T</i>	<i>t</i>
Harry	hound	<i>H</i>	<i>h</i>	Una	urn	<i>U</i>	<i>u</i>
Ida	ice	<i>I</i>	<i>i</i>	Vera	valley	<i>V</i>	<i>v</i>
Jessie	jelly	<i>J</i>	<i>j</i>	William	whale	<i>W</i>	<i>w</i>
Kate	kite	<i>K</i>	<i>k</i>	Xerxes	expected	<i>X</i>	<i>x</i>
Laura	light	<i>L</i>	<i>l</i>	Yetta	yew	<i>Y</i>	<i>y</i>
Minnie	mill	<i>M</i>	<i>m</i>	Zella	zebra	<i>Z</i>	<i>z</i>

(1) Teach the alphabet in consecutive order.

(2) Associate the names of the letters with their symbols, both in print and in script.

(3) Teach the Alphabet Song. See p. 206.

The following series of words may be used for the recognition of the letters of the alphabet; also for the beginning of oral and written spelling.

man	nut	bed	fig	fly	eat
can	but	red	jig	my	neat
van	cut	fed	pig	by	meat
rice	bill	quail	hold	late	boat
price	kill	pail	box	use	zoo
slice	will	sail	fox	muse	moo

SUMMARY. RECAPITULATION. STEPS 66 to 70

- Phonetics.** 1. Review all the key words and families taught in the sixty-five Steps. Rapid drill with perception cards.
2. An exercise to test the child's phonetic power. Place on the blackboard words belonging to all the families and containing the initial phonograms, beginnings, and endings thus far taught, but not the key words. (See p. 209 for Words for Testing Phonetic Power.)
3. Review Rules I and II for Vowels. (See pp. 191 and 197.) Apply these rules to other selected words.

- Language.** 1. Review all the rhymes taught during the sixty-five Steps. Let each child choose a rhyme.
2. Have several of the rote songs reviewed. Let the children select the songs.
3. Review the alphabet and drill; also begin oral spelling, using the words given at the foot of page 207.
4. Have several stories given in pantomime. Let the children name each story after it has been acted in pantomime.
5. Have several stories retold. Let each child make his own selection.

- Reading.** 1. A drill to review all the word groups and sight words given in the sixty-five Steps. Rapid drill with perception cards.
2. A language exercise in which the children use the word groups or sight words in sentences selected from the stories.
3. Reread several stories. Let the children choose the stories. (Independent Reading.)

WORDS FOR TESTING PHONETIC POWER

Before the close of the first year, pupils will have gained considerable power in phoneticizing unfamiliar words. After the daily phonetic period it is well to place upon the blackboard a few words which the children have not seen, and have these pronounced. No attention should be paid to the meaning of the words, nor should the children be expected to recognize them a second time except by the building process. The pupils are delighted at their ability to build up words.

Build the word synthetically. To aid in blending always begin at the left. Take, for example, the word *mailing*. Write upon the blackboard the initial phonogram, *m*. Then add the family *ail*, making the word *mail*. (No separation of the phonograms.) Affix *ing* and the word *mailing* is complete. The children should blend the phonograms silently, then tell the complete word. They may also analyze the words, finding families, phonograms, beginnings, and endings.

mailing	enjoy	primer	clouding
blacker	enjoyment	cooler	smearing
cracker	remind	spinner	soiling
bringing	reminder	shutter	upper
lampoon	reminding	shelter	charter
woodland	pumping	printing	whipping
slinging	brakeman	skipper	blandly
shopman	greenback	ulster	splendidly
spelling	winter	spilling	milestone
taller	omit	canter	shutting

toymen	figment	drinking	laces
railing	stopper	staying	drifting
unstrung	winner	sprinting	sleeper
clanging	digging	astride	flounder
greener	matting	banker	switchman
pretended	blindly	thanksgiving	swooping
gladly	creeper	thrasher	clustering
velvet	bracelet	thrifty	clipper
undergo	bricklayer	unbending	scarlet
reaping	freshman	unbind	scarfskin
maiden	grapevine	undertake	smooth
gruffly	greenhouse	untwine	intent
dusting	slashing	unfold	translate
blotting	sharpen	understand	abate
chatting	shawl	behindhand	ablaze
chatterbox	shocking	belonging	apartment
cloudy	sparkling	benighted	around
shorter	quaker	bewitching	underbrush
fretting	quenching	ajar	underground
ticket	drowning	amazement	trumpeter
smothering	chapter	abounding	thrush
floating	clearstarch	amendment	thunderlap
swiftest	clinker	amount	trombone
decked	clownish	avoid	whippoorwill
ducked	glassware	spoiling	trimming
becloud	swaying	incline	tripping
speaking	sweeper	statehouse	crashing
speeding	scatter	starfish	spendthrift
meshes	scrapbook	quickstep	triweekly
rushing	script	cheapen	befalling
thinking	smokestack	checkmate	trawl net
thankning	snappishly	cheering	truckman
missing	jamming	gloomily	nickname
highest	skylight	sweetmeat	Frenchman

CHRONOLOGICAL PHONETIC SUMMARY

First Year — Second Half

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
1-5	Piggy Wig's House	tree hear bill clock nailed		tr cl	ee ar ill ock	
6-10	Billy Goat and the Wolf	dark play life hide that scamper		th (=t̪h)	ark ay ife ide	ed (=d)
11-15	Tommy Tart	make smart about rush cool drink rushed		sm dr	ake art out nsh ool ink	
16-20	Frisky, Skippy, and Trixy	barn yard while soon cut soil what sadly	wh(=hw)		arn ard ile oon ut oil	ed (=t) ly

CHRONOLOGICAL PHONETIC SUMMARY—*Continued*

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
21-25	The Old Woman and Her Pig	bite gave rope		ite ave ope		
			(Vowels)			
		ate eat ice oak use	ă ĕ î ō ū			
26-30	The Race	race swift asleep rest started			ace ift eep est	a (=ă) ed
31-35	Trading Babies	toad leap trade swim snug far Over in the Meadow			oad eap ade sw sn ar gl	
		golden				en (=n)
36-40	The Three Pigs	mist huff brick red hot chin at egg in			ust uff ick ed ot ch (Vowels) ă ĕ î	

CHRONOLOGICAL PHONETIC SUMMARY—Continued

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
		ox up	ó ú			
41-45	The Snowbirds	coat grain maid brother straw pocket			oat ain aid other	
46-50	Forest Rover	fine run feel sad threw unhappy finest		str		et
51-55	The Clever Jackal	crab thank lash let did look		thr		un est
	I Saw a Ship A-Sailing	sail began	th		ab ank ash et id ook ail	
56-60	Mother Goose's May Party	game sang plum time invite kettle nimble		ame ang um ime	be	in tle ble

PHONETIC KEY

First Year — Second Half

<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms</i>
Billy Goat and the Wolf	that	th (=th)
Frisky, Skippy, and Trixy	what	wh
The Three Pigs	chin	ch
The Clever Jackal	thank	th
		(Vowels)
Steps 21–25 (The Old Woman and Her Pig)	{ ate eat ice oak use at	ā ē ī ō ū ă
Steps 36–40 (The Three Pigs)	{ egg in ox up	ĕ ĭ ŏ ŭ
		(Blend)
Piggy Wig's House	{ tree	tr
Billy Goat and the Wolf	{ clock scamper	cl sc
Tommy Tart	{ smart	sm
Trading Babies	{ drink	dr
Over in the Meadow	{ swim	sw
The Snowbirds	{ snug	sn
Forest Rover	{ glad straw threw	gl str thr
		Families
Piggy Wig's House	{ tree hear bill clock	ee ear ill ock

<i>Stories</i>	<i>Key Words</i>	<i>Families</i>
Billy Goat and the Wolf	{ dark play life hide make smart about rush cool drink barn yard while soon ent soil bite	ark ay ife ide ake art out ush ool ink arn ard ile oon ut oil ite
Tommy Tart	{ gave rope race swift asleep rest toad leap trade swim snug far	ave ope ace ift eep est oad eap ade im ug ar
Frisky, Skippy, and Trixy	{ must huff brick red	ust uff ick ed
The Old Woman and Her Pig	hot	ot
The Race		
Trading Babies		
The Three Pigs		

<i>Stories</i>	<i>Key Words</i>	<i>Families</i>
The Snowbirds	{ coat grain maid brother fine run feel sad crab thank lash let did look sail	oat ain aid other ine un eel ad ab ank ash et id ook ail
Forest Rover	{ game sang plum time	ame ang um ime
The Clever Jaekal		
I Saw a Ship a-Sailing		
Mother Goose's May Party		
		<i>Beginnings</i>
The Race	asleep	a (=ā)
Forest Rover	unhappy	un
The Clever Jackal	began	be
Mother Goose's May Party	invite	in
		<i>Endings</i>
Piggy Wig's House	nailed	ed (= d)
Tommy Tart	rushed	ed (= t)
Frisky, Skippy, and Trixy	sadly	ly
The Race	started	ed
Trading Babies	golden	en (= 'n)
The Snowbirds	pocket	et
Forest Rover	finest	est
Mother Goose's May Party	{ kettle nimble	tle ble

WORD GROUPS

First Year — Second Half

STEPS 1 TO 5	See here Our mittens
this bright morning	
May I go	STEPS 21 TO 25
my sharp teeth	almost midnight
for your house	An hour ago
with me	burn Stick
Very soon	quench Fire
every morning	
when it was time	
STEPS 6 TO 10	STEPS 26 TO 30
anything to say	run very fast
before you do	Perhaps he can
I have heard	Why don't you
for my dinner	Let us try
once more	crept slowly
STEPS 11 TO 15	STEPS 31 TO 35
Stop running	One fine day
Are you sure	her baby brother
Why should I	in the meadow
these tarts	There is nothing
too sweet	Here lived
	on the shore
STEPS 16 TO 20	STEPS 36 TO 40
Have you been	There was once
We sadly fear	One of them
you shall have	their fortune
put on their mittens	Be ready
your own mittens	five o'clock
took off their mittens	through the chimney

STEPS 41 TO 45

four and twenty
would perch
upon his shoulders
At that moment

STEPS 46 TO 50

belt of beads
bows and arrows

STEPS 51 TO 55

What shall I do
which go puff
you always speak
against the door

STEPS 56 TO 60

Queen of the May
home again
through the air

SIGHT WORDS

First Year — Second Half

STEPS 1 TO 5

Piggy Wig
Peter Rabbit
White Cock
Cock-a-doodle-doo
build
forest
gnaw
want
carry
crow
mud

favor

coming
again

STEPS 11 TO 15

Queen of Hearts
Knave of Hearts
Tommy Tart
Frisky Lamb
Bruin Bear
oven
afraid
thirsty
You'll
while

STEPS 6 TO 10

Billy Goat
Nanny Goat
meadow
grew
fierce
know

STEPS 15 TO 20

Mother Black Cat
Frisky
Skippy

Trix	STEPS 31 TO 35
kittens	Sophie
Children	walk
naughty	anywhere
to-day	burrow
fence	honeybee
pieces	love
washed	four
close	babies
	soft
STEPS 21 TO 25	
shoe	
dollar	STEPS 36 TO 40
bought	Big Pig
Butcher	Middle-sized Pig
hang	Little Wee Pig
cheese	Mr. Wolf
STEPS 26 TO 30	
Slow-but-Sure	knocked
By-and-By	blow
Reynard the Fox	built
tortoise	to-morrow
hare	angry
judge	blew
wind	pail
Ah	STEPS 41 TO 45
friends	Jack Frost
says	Sammy Scare Crow
fields	North Wind
Ready	Blackbirds
plodded	Snowbirds
first	icicles

snow	STEPS 51 TO 55
breath	Jackal
warm	Mr. Alligator
parlor	minute
bread	mistake
surprise	often
chance	above
turned	hiding
thought	softly
torn	gathered
rye	leather
always	mouth
showed	bubbles
changed	

STEPS 46 TO 50

Forest Rover
 Fleet-of-Foot
 Indian
 wigwam
 father
 birthday
 beautiful
 moccasins
 trousers
 because
 second
 third
 wear
 presents
 cave

STEPS 56 TO 60

Mother Goose
 Marjory Daw
 Tommy Tucker
 Polly
 Simple Simon
 Mistress Mary
 carried
 ribbons
 sentinel
 brought
 contrary
 wanted
 wander
 child

TEACHING VOCABULARY

Words in First Year—Second Half not included in the Teaching Vocabulary for First Year—First Half.

<i>A</i>	barn	beautiful	cave
anything	bring	because	clothes
again	burn	bracelet	counting
as	bought	bubbles	crab
afraid	butcher	broken	crawled
about	bite	brought	carried
almost	beat	beside	contrary
ago	but	beef	child
ah	baby	bed	crown
asleep	brother	Bessie	captain
awoke	burrow		Charles
anywhere	babies	<i>C</i>	<i>D</i>
angry	blink	cock	dark
apples	beehive	carry	dogs
arrows	buzz	crow	drink
always	best	clock	door
against	blow	coming	dear
alligator	built	cool	darling
above	blew	catch	dollar
Alice	bricks	children	don't
	blackbirds	close	dive
<i>B</i>	breath	cold	dainty
build	bread	cheese	deerskin
bill	brothers	crept	daddy
boards	badly	creeping	dunce
before	baked	clever	Dick
butterfly	belt	chimney	
became	beads	chin	<i>E</i>
Bruin	bows	ehanee	every
been	birthday	changed	ever

eyes	fig	huff	lamb	
easy	Frank	hot	leaves	
elephant	G	huffed	love	
expected	gnaw	happened	leap	
Elmer	grew	hiding	legs	
<i>F</i>		hound	leather	
for	growl	Harry	lashed	
forest	gave	<i>I</i>		
flat	gold	into	look	
fierce	glad	icicles	light	
favor	golden	Indian	Laura	
from	growled	inside	<i>M</i>	
floor	grains	iee	may	
frisky	gathered	Ida	mud	
fear	ground	<i>J</i>		
fence	games	judge	more	
fire	gander	jackal	meadow	
fast	goat	jelly	music	
friends	George	Jessie	make	
<i>H</i>		<i>K</i>		
fields	hear	know	making	
first	his	kill	mittens	
four	hide	knave	meet	
far	hearts	kittens	midnight	
fishes	hello	knocked	market	
five	herself	killed	moonlight	
fortune	here	kettle	mark	
frost	hung	kite	muskrat	
fleet	hour	Kate	middle-sized	
foot	hang	<i>L</i>		
father	hare	like	moment	
feeling	her	life	moccasins	
finest	honeybee	<i>M</i>		
fourth	hum	minute	much	
foolish	hair	mistake	middle	
		mouth	minute	
		Marjory Daw	mistake	

Mistress	plaster	reeds	
Mary	pieces	roof	shore
mounting	perhaps	rye	Sophie
mill	plodded	rover	soft
Minnie	pail	ribbons	smug
<i>N</i>	puffed	roast	sand
nailed	picked	rail	sun
Nanny	perch	Ralph	stream
never	parlor		seek
nearer	pockets	<i>S</i>	straw
naughty	presents	sharp	Sammy
named	puff	soon	scare
nothing	paw	say	snowbirds
north	pretend	scampered	snow
nipped	piled	stood	surprise
nose	Polly	stopped	showed
next	plum	stop	second
nimble	pole	sure	sad
nuts	pieman	should	saying
Nellie	penny	sweet	slippers
<i>O</i>	Paul	smart	speak
oh		steal	softly
oven	<i>Q</i>	sadly	sail
own	Queen	shall	smoked
off	quench	see	simple
our	quail	soiled	Simon
o'clock	Queenie	smell	sentinel
often		stick	sang
orange	<i>R</i>	shoe	singing
Olive	running	slowly	sugar
	rat	slow	Stella
<i>P</i>	Reynard	says	<i>T</i>
Piggy Wig	ready	swiftly	this
Peter	race	started	teeth
	rest	set	trees

that	trousers	<i>W</i>	which
these	third	with	weeks
tarts	threw	when	wander
too	taken	want	wanted
Tommy	those	wood	whose
thirsty	thank	wake	whale
tall	Tucker	well	William
their	tea	wish	
took	tumbling	while	<i>X</i>
tag	Thomas	we	Xerxes
try		washed	
tortoise	<i>U</i>	what	<i>Y</i>
talking	under	wind	your
toad	unhappy	willing	yes
trade	urn	wins	you'll
through	Una	walk	yard
to-morrow		wink	yew
twenty	<i>V</i>	wee	Yetta
turned		warm	
thought	visit	wore	<i>Z</i>
torn	valley	wigwam	zebra
trimmed	Vera	wear	zoo
			Zella

SECOND YEAR

Aims. (1) *To foster in the child an interest in thought getting, by the choice of material that appeals to him, keeping in mind that the child is the epitome of the race.*

(2) *To inspire in the child the desire to read pleasingly to others.*

(3) *To continue phonetic drills, for the purpose of teaching phonetic elements not acquired in the first year.*

It would be well for the teacher to note wherein the second year aims differ from the first year. She can best understand this by reading pages 1 to 22, and also by acquainting herself with the first-year plan of work.

The teacher will find in the Summary for each story the Thought-groups, also lists of words placed under the headings (1) Word Groups, (2) Sight Words, (3) Phonetics. These lists include every word in the story excepting *old friends*.

As aids in teaching these words, make use of (1) pictures illustrating the story, (2) conversation, (3) rhymes. Through this method of approach to the story, the child's interest is aroused, and this will lead to a desire on his part to acquire the story as a whole. He may then be permitted to attempt to read the story silently, by himself. Whether the story is clear or vague in the mind of the child may be determined by requiring oral reproduction of what he has read. The success of the reproduction will determine the necessity, or otherwise, for added drills, and will motivate the same for the children. The drills may be

varied by the use of Devices. (See pp. 36-50.) Do not overlook the language phase of the drills, and make as many associations as possible with the context. Silent reading of the story may follow the drills. Oral reading of the story is the final step. (See Reading from the Book, p. 19.)

The teacher will aid the children, by every means available, to determine the thought-groups of each story. This phase was partially developed during the first year. The stories lend themselves so easily to dramatization that it may be profitable as a third means of reproduction to dramatize the story. The long descriptions which did not enter into the stories of the first-year books may have their first interpretation from the lips of the brighter children. This affords a good opportunity for the language phase to be emphasized, by allowing the children to reproduce the descriptions already given, in their own language. Some teachers may prefer to have the dramatization precede the last reading of the story, instead of following the order given.

The value of dramatization in the second year is: (1) to give expression to impression; (2) to enlarge the colloquial vocabulary of the child; (3) to coördinate *thought, impulse, and expression.*

TYPE TREATMENT OF THE STORY

Preparation by the Teacher. 1. Decide *how* to present each of the word groups and sight words found in the Summary for the story. (See p. 225, for suggested *aids* in teaching.)

2. Determine the thought-groups of the story.

3. Select Devices to be used for drills, for word groups, for sight words, and for phonetics. (See p. 225, for suggestions in teaching. See also pp. 36-50, for Devices.)

4. Arrange helpful Correlation with the story.

STEP A

Note. The steps indicate the order in which the work is to be taken up, rather than the time, because classes differ in ability. Language, Reading, and Phonetics may be given as separate exercises, occupying different periods of the daily program; or the development of the lesson may require all three subjects to be combined in one period.

1. Language. (1) The poem preceding the story may be treated as a memory selection.

(2) Study the illustrations of the story through conversation, keeping in mind the thought-groups.

2. Reading. Silent reading of the story to obtain an impression of it as a whole, the teacher guiding the class and testing the children individually through quiet questioning.

3. Phonetics. Presentation of Test Words (new words containing familiar phonograms), given in the Summary for the story.

STEP B

1. Language. (1) Review of the poem.

(2) Oral reproduction of the story, which has been read silently in Step A.

2. Reading. (1) Finding *old friends* in the story. (Books.)

(2) Development of the word groups and sight words found in the story.

3. Phonetics. (1) Continue Test Words. (Blackboard.)

(2) Develop *key words* as sight words.

STEP C

1. Phonetics. Presentation of the phonetic elements derived from the *key words* found in the Summary for the story.

2. Reading. Drill upon the word groups and sight words given in the Summary for the story.

3. Language. Oral reproduction of the thought groups of the story suggested by the illustrations, particular attention being paid to the descriptive parts of the story. (Teacher and pupil working together.) This may be a preparation for dramatization.

STEP D

1. **Phonetics.** Building of lists given in the Summary for the story.
2. **Reading.** Reading of the story aloud by the children. The success of this reading will determine whether further drill is necessary.
3. **Language.** Dramatization of the story. Aim for original sentences (paraphrase), thus making use of enlarged vocabulary.

STEP E

1. **Phonetics.** Drills. Make use of Devices.
2. **Language.** Dramatization of the story.
3. **Reading.** Reading of the story aloud by the children, to give pleasure to the listener.

Note. The preceding drills and the dramatization should produce fluency in the final reading. If not, let the story be followed by more drill.

Reading from the books. The final reading of the story from the books should be accomplished *without interruption*, other than indication by the teacher of the end of the thought. Into this exercise should come all the elements in embryo of good oral reading: Pleasantly modulated voice, clear enunciation, pleasing manner to the observer, and interpretation of the thought and emotion involved in the story.

Supplementary Reading. Suitable books should be selected for reading as supplementary to the basic Story Hour Reader. Drills should be subordinated in the treatment of supplementary reading. The value of supplementary reading is to furnish concrete application of the power already acquired, and to supply a variety of context.

Library. The teacher may have a number of books which are used as a circulating library. Children should be encouraged to use the Public Library.

SUMMARY. STEPS 1 to 5

Basic Story. GIANT GIRO (pronounced ji'rō).

Poem. Frolic of the Fairies.

Thought-groups. 1. P. 6, 7 (four lines).

2. P. 7 (begin with line 5), 8 (ten lines).

3. P. 8 (begin with line 11), 9, 10 (two lines).

4. P. 10 (begin with line 3), 11 (seven lines).

5. P. 11 (begin with line 8), 12, 13 (four lines).

6. P. 13 (begin with line 5).

1. WORD GROUPS

family of goats

go over

tiny dwarf

Giant Giro roared

great, gruff voice

tried to remember

could not move

Billy Goat

Nanny Goat

Giant Giro

Bumpety-bump

Thumpety-thump

Thudety-thud

You've

crossed

bridge

turned

horns

taught

backward

pushed

danger

huge

Note. The ö sound in such words as *crossed*, *belonged*, *dog*, *soft*, is midway between the sounds ö in *lot* and ö in *lord*.

3. PHONETICS

Key Words:

feet twirl

end giant

club

Test Words (New words in the story, containing familiar phonograms) :

feeling delighted safely monster

suddenly started instead swiftly

unable bumping hidden belonged

wiggle

Families

Initial Phonograms

feet — *cet* club — *ub*

giant — *g* (= *j*) (*Blend*)

end — *end* twirl — *irl*

twirl — *tw*

Blending

<i>feet</i>	<i>end</i>	<i>club</i>	<i>twirl</i>	<i>giant</i>	<i>twirl</i>
meet	bend	stub	girl	Giro	twig
beet	lend	cub	swirl	gill	twin
sheet	mend	dub	whirl	gist	twit
fleet	rend	hub		gem	twice
greet	send	rub		gentle	twain
sweet	tend	tub			twang
street	vend	drub			twine
sleet	wend				
	blend				
	spend				
	trend				

Old Friends: The following *old friends* may be found by the children, in the context of the story in the books: lived, meadow, river, One, them, third, Frisky, grass, some, said, morning, afraid, owns, likes, sure, walked, away, very, heard, help, this, little, your, thumbs, nothing, laughed, alone, great, much, frightened, could, half, Because, surprised, across, nothing, changed, into, angry, rushed, After.

Phonetic Review. Families and Blending : *long—ong; let—et; why—y; that—at; will—ill; sprang—aug.*

Blackboard

<i>long</i>	<i>let</i>	<i>why</i>	<i>that</i>	<i>will</i>	<i>sprang</i>
song	bet	thy	bat	bill	bang
tong	get	sty	fat	dill	fang
thong	jet	sly	hat	fill	gang
prong	met	fry	eat	gill	hang
strong	net	dry	mat	kill	pang
throng	pet	shy	pat	mill	rang
	wet	try	rat	pill	sang

Blending

<i>low</i>		<i>latch</i>	<i>awoke</i>	<i>knock</i>		<i>shady</i>
<i>bow</i>	<i>grow</i>	<i>batch</i>	<i>coke</i>	<i>knack</i>	<i>knife</i>	<i>shaky</i>
<i>mow</i>	<i>glow</i>	<i>match</i>	<i>joke</i>	<i>knee</i>	<i>knight</i>	<i>handy</i>
<i>row</i>	<i>slow</i>	<i>patch</i>	<i>poke</i>	<i>kneel</i>	<i>knit</i>	<i>sandy</i>
<i>sow</i>	<i>stow</i>	<i>snatch</i>	<i>woke</i>	<i>knell</i>	<i>knob</i>	<i>woody</i>
<i>tow</i>	<i>snow</i>	<i>hatch</i>	<i>broke</i>	<i>knew</i>	<i>knot</i>	<i>lumpy</i>
<i>show</i>	<i>throw</i>		<i>spoke</i>	<i>know</i>		<i>stringy</i>
<i>blow</i>			<i>choke</i>			<i>mighty</i>
<i>crow</i>			<i>smoke</i>			<i>foxy</i>
<i>flow</i>			<i>stroke</i>			
			<i>yoke</i>			

Old Friends: Once upon a time, three, bears, lived, log, woods, was, tiny, One day, went, out, for, long, walk, They, left, table, While, were, away, little, had, gone, pick, some, girl, door, came, open, lifted, When, hot, cold, ate, looked, about, her, very, thought, that, would, climbed, hard, tried, soft, right, rocked, pieces, down, floor, thumpety, thump, beds, high, low, Before, hungry, eaten, growled, around, frightened, until, safe.

Phonetic Review. Families and Blending: *rock—ock; fell—ell; eat—eat; hard—ard; soon—oon; jump—ump.*

Blackboard

<i>rock</i>	<i>fell</i>	<i>eat</i>	<i>hard</i>	<i>soon</i>	<i>jump</i>
<i>dock</i>	<i>bell</i>	<i>beat</i>	<i>yard</i>	<i>moon</i>	<i>hump</i>
<i>lock</i>	<i>dell</i>	<i>heat</i>	<i>bard</i>	<i>noon</i>	<i>dump</i>
<i>mock</i>	<i>quell</i>	<i>meat</i>	<i>lard</i>	<i>loon</i>	<i>pump</i>
<i>sock</i>	<i>shell</i>	<i>neat</i>	<i>card</i>	<i>spoon</i>	<i>lump</i>
<i>shoeck</i>	<i>tell</i>	<i>seat</i>			<i>slump</i>
<i>crock</i>	<i>well</i>	<i>peat</i>	<i>tart</i>	<i>spool</i>	<i>clump</i>
<i>clock</i>	<i>yell</i>	<i>bleat</i>	<i>cart</i>	<i>cool</i>	<i>thump</i>
<i>block</i>	<i>smell</i>	<i>cheat</i>	<i>dart</i>	<i>tool</i>	<i>plump</i>
<i>frock</i>	<i>swell</i>	<i>wheat</i>	<i>part</i>	<i>stool</i>	<i>trump</i>

SUMMARY. STEPS 11 to 15

Basic Story. HOW THE PONY WAS WON.

Poem. To a Honeybee.

- Thought-groups. 1. P. 30 (thirteen lines).
2. P. 30 (begin with line 14), 32 (eleven lines).
3. P. 32 (begin with line 12), 33.
4. P. 34, 35 (eight lines).
5. P. 35 (begin with line 9), 36, 37 (three lines).
6. P. 37 (begin with line 4).
7. P. 38, 39 (five lines).
8. P. 39 (begin with line 6), 40 (five lines).
9. P. 40 (begin with line 6), 42.

1. WORD GROUPS

began to quarrel
stood in front
no time to listen
across the path
and spread them
toward the pond
squeaky noises
a fine idea
balsam fir

2. SIGHT WORDS

Arthur poured
Raymond meshes
Howard buy
youngest bought
son cause
bullfrog moss
watched lining
prize

3. PHONETICS

Key Words: Test Words:

each	leading	knew	rushed	frisked
bag	Shetland	foolish	chattered	croaked
cheerful	pony	hemp	merrily	hoarse
fir	wished	woven	wax	muddy
skill	happily	loosely	chatterbox	leaked
squirrel	claimed	between	hurry	empty

<i>Families</i>		<i>Initial Phonograms</i> (<i>Blend</i>)			<i>Ending</i>	
each — <i>each</i>		skill — <i>sk</i>			cheerful — <i>ful</i>	
bag — <i>ag</i>		squirrel — <i>squ</i> (=skw)				
cheer — <i>eer</i>						
fir — <i>ir</i>						
<i>Blending</i>						
<i>each</i>	<i>bag</i>	<i>brag</i>	<i>cheer</i>	<i>skill</i>	<i>squirrel</i>	<i>cheerful</i>
beach	gag	flag	deer	skate	squaw	fearful
peach	hag	slag	beer	skew	squall	willful
reach	lag	stag	peer	skip	squill	playful
teach	rag	snag	jeer	skin	squib	hopeful
preach	tag	drag	queer	skim	squint	thankful
bleach	wag	erag	steer	<i>fir</i>	squeeze	shameful
			sneer	sir	squeak	
				stir		

Old Friends: Three, lived, oldest, second, while, flying, coming, road, wanted, asked, brothers, birthday, nothing, would, about, belongs, filled, water, pleased, hoped, first, reached, hole, carry, shook, head, holding, again, mouse, friendly, hear, gathered, leaves, chance, honeybee, turned, around, Thank, kind, think, indeed, surprised.

Phonetic Review. Blending.

Blackboard

<i>feet</i>	<i>end</i>	<i>club</i>	<i>twirl</i>	<i>giant</i>	<i>twirl</i>
meet	bend	stub	girl	Giro	twig
beet	lend	cub	swirl	gill	twin
sheet	mend	dub	whirl	gist	twit
fleet	rend	hub	<i>sight</i>	gem	twice
greet	send	rub	tight	gentle	twain
sweet	tend	tub	slight		twang
street	vend	drub			twine

SUMMARY. STEPS 16 to 20

Basic Story. SPRY MOUSE AND MR. FROG.

Poem. Frogs at School.

- Thought-groups. 1. P. 44.
2. P. 45, 46 (two lines).
3. P. 46 (begin with line 3).
4. P. 48, 49 (four lines).
5. P. 49 (begin with line 5), 50.

1. WORD GROUPS

could dance
a dainty dish
with a piece
through the water
fur coat
only laughed pulled downward
pulled upward scarcely hobble

2. SIGHT WORDS

Spry Mouse
Mr. Bullfrog
Mr. Hawk
among
bruised
luncheon

3. PHONETICS

Key Words: Test Words :

wish	center	invited	served	enjoyed	more
pond	splash	visit	flies	lily	neck
need		banjo	nibbled	tow	able
care		music	roots	tie	
fur					

Families

wish — <i>ish</i>					
pond — <i>ond</i>	care — <i>are</i>				
need — <i>eed</i>	fur — <i>ur</i>				

Initial Phonograms

(*Blend*)

center — *c (= s)* splash — *spl*

Blending

wish	need	breed	care	flare	splash	center
dish	deed	bleed	bare	stare	splutter	cell
fish	feed	creed	dare	spare	split	cent
swish	heed	greed	fare	scare	spleen	city
	reed	steed	hare	snare	splint	
pond	seed	speed	mare	glare	splice	
bond	weed	tweed	pare			
fond			rare			<i>fur</i>
blond			ware			<i>slur</i>
frond			blare			<i>spur</i>
			share			

Old Friends: Mouse, field, lived, near, pond, invited, Please, your, play, next, dance, could, thanked, very, much, While, eating, home, would, along, great, swim, foot, mine, strong, grass, sail, after, boat, ready, cried, frightened, naughty, flew, catch, dinner, thought, caught, tumbled, ground, again.

Phonetic Review. Blending.

Blackboard

<i>new</i>	<i>nest</i>	<i>play</i>	<i>bring</i>	<i>boat</i>	<i>near</i>
<i>few</i>	<i>best</i>	<i>say</i>	<i>sing</i>	<i>coat</i>	<i>dear</i>
<i>hew</i>	<i>rest</i>	<i>gay</i>	<i>ring</i>	<i>goat</i>	<i>hear</i>
<i>mew</i>	<i>west</i>	<i>day</i>	<i>wing</i>	<i>moat</i>	<i>fear</i>
<i>pew</i>	<i>jest</i>	<i>clay</i>	<i>eling</i>	<i>bloat</i>	<i>rear</i>
<i>stew</i>	<i>lest</i>	<i>gray</i>	<i>sling</i>	<i>float</i>	<i>tear</i>
	<i>crest</i>	<i>pray</i>	<i>string</i>		<i>year</i>
	<i>chest</i>	<i>dray</i>	<i>thing</i>	<i>oak</i>	<i>smear</i>
		<i>slay</i>	<i>swing</i>	<i>cloak</i>	<i>clear</i>
				<i>croak</i>	<i>spear</i>

SUMMARY. STEPS 21 to 25

Basic Story. UNHAPPY GRASS STALK.

Poem. Song of the Grass.

- Thought-groups.** 1. P. 52, 53 (six lines).
2. P. 53 (begin with line 7), 55 (five lines).
3. P. 55 (begin with line 6), 56 (four lines).
4. P. 56 (begin with line 5).

1. WORD GROUPS

nearly uprooted an Indian woman
a grass stalk The Indian women
something else
cluster of herbs
sharp-pointed picks
antlers of reindeer
nodded and swayed
cool breeze
ever afterwards

2. SIGHT WORDS

baskets
whole
circled

3. PHONETICS

Key Words:

owl ever
brown grasses
felt

Test Words:

narrow plant vines
slender bringing flying
clever just growing
weave creeping contented
mats

Families

owl — owl felt — elt
brown — own ever — ever

Ending

grasses — es (= ěz)

Blending

<i>owl</i>	<i>brown</i>	<i>felt</i>	<i>ever</i>	<i>grasses</i>
<i>fowl</i>	<i>down</i>	<i>belt</i>	<i>clever</i>	<i>matches</i>
<i>howl</i>	<i>gown</i>	<i>melt</i>	<i>never</i>	<i>dishes</i>
<i>cowl</i>	<i>town</i>	<i>pelt</i>	<i>sever</i>	<i>brushes</i>
<i>growl</i>	<i>crown</i>	<i>knelt</i>		<i>sashes</i>
<i>prowl</i>	<i>clown</i>	<i>welt</i>		<i>foxes</i>
<i>scowl</i>	<i>frown</i>			
	<i>drown</i>			

Old Friends: Near, bank, river, grow, which, Indian, hold, wished, saw, once, became, again, began, Where, hide, moment, roots, dark, ground, nibble, become, Suddenly, flew, above, brown, catch, quickly, sight, among, wished.

Phonetic Review. Blending.

Blackboard

<i>low</i>	<i>latch</i>	<i>awoke</i>	<i>knock</i>	<i>shady</i>
<i>bow</i>	<i>batch</i>	<i>coke</i>	<i>knack</i>	<i>shaky</i>
<i>mow</i>	<i>match</i>	<i>joke</i>	<i>knee</i>	<i>handy</i>
<i>row</i>	<i>patch</i>	<i>poke</i>	<i>kneel</i>	<i>sandy</i>
<i>sow</i>	<i>snatch</i>	<i>woke</i>	<i>knell</i>	<i>woody</i>
<i>tow</i>	<i>hatch</i>	<i>broke</i>	<i>knew</i>	<i>lumpy</i>
<i>show</i>		<i>choke</i>	<i>knife</i>	<i>stringy</i>
<i>blow</i>	<i>eating</i>	<i>smoke</i>	<i>knight</i>	<i>mighty</i>
<i>crow</i>	<i>beating</i>	<i>stroke</i>	<i>knit</i>	<i>foxy</i>
<i>glow</i>	<i>showing</i>	<i>yoke</i>	<i>knob</i>	
<i>slow</i>	<i>growing</i>		<i>knot</i>	
<i>stow</i>	<i>snowing</i>		<i>know</i>	
<i>snow</i>	<i>matching</i>			
<i>flow</i>	<i>patching</i>			
<i>throw</i>	<i>snatching</i>			
<i>grow</i>	<i>hatching</i>			

SUMMARY. STEPS 26 to 30

Basic Story. MAYOR RAT'S NIECE.

Poem. The Moon.

- Thought-groups. 1. P. 58, 59.
2. P. 60 (ten lines).
3. P. 60 (begin with line 11), 62 (six lines).
4. P. 62 (begin with line 7), 63 (three lines).
5. P. 63 (begin with line 4), 64 (nine lines).
6. P. 64 (begin with line 10), 65 (fourteen lines).
7. P. 65 (begin with line 15), 66.

1. WORD GROUPS

Mayor of Ratville
grains of wheat
greatest person
whole, wide world
he will marry
were married
lived happily

2. SIGHT WORDS

White Rat
Mr. Gray Fur
Mayor Rat
North Wind
uncle mansion
nieee cottage

3. PHONETICS

Key Words:

like gnaw
leave matter
eried wife
whole

Test Words:

pleasing dainties
floating indeed
traveled

Families

like — *ike* eried — *ied*
leave — *eave* whole — *ole*

Initial Phonogram

(*Silent Letter*) Ending
gnaw — *gn* matter — *ter*

Blending

<i>like</i>	<i>leare</i>	<i>cried</i>	<i>whole</i>	<i>gnaw</i>	<i>matter</i>
<i>pike</i>	<i>heave</i>	<i>died</i>	<i>hole</i>	<i>gnu</i>	<i>batter</i>
<i>dike</i>	<i>weave</i>	<i>lied</i>	<i>mole</i>	<i>gnome</i>	<i>clatter</i>
<i>spike</i>	<i>cleave</i>	<i>ties</i>	<i>pole</i>	<i>gnat</i>	<i>totter</i>
		<i>dried</i>	<i>sole</i>	<i>gnarl</i>	<i>stutter</i>
		<i>fried</i>	<i>stole</i>	<i>gnash</i>	<i>sister</i>
		<i>spied</i>			<i>starter</i>
		<i>tried</i>			<i>canter</i>

Old Friends: loved, beauty, pretty, wished, Every, would, which, angry, beautiful, high, Perhaps, climbed, surely, laughed, great, cloud, along, strong, around, walked, garden, happy.

Phonetic Review. Blending.

Review, Vowels — Rule 1. In many words that have only two vowels, the first vowel is long, and the second vowel is silent.

Blackboard

<i>grain</i>	<i>hear</i>	<i>float</i>	<i>wide</i>	<i>wife</i>	<i>gave</i>
<i>brain</i>	<i>dear</i>	<i>coat</i>	<i>hide</i>	<i>life</i>	<i>cave</i>
<i>plain</i>	<i>fear</i>	<i>boat</i>	<i>ride</i>	<i>fife</i>	<i>pave</i>
<i>slain</i>	<i>near</i>	<i>goat</i>	<i>side</i>	<i>rife</i>	<i>rave</i>
<i>stain</i>	<i>rear</i>	<i>moat</i>	<i>tide</i>	<i>strife</i>	<i>save</i>
<i>Spain</i>	<i>shear</i>	<i>gloat</i>	<i>bide</i>		<i>shave</i>
<i>chain</i>		<i>throat</i>	<i>bride</i>	<i>while</i>	<i>wave</i>
<i>drain</i>	<i>asleep</i>	<i>toad</i>	<i>pride</i>	<i>file</i>	<i>brave</i>
<i>train</i>	<i>deep</i>	<i>load</i>	<i>slide</i>	<i>mile</i>	<i>erave</i>
<i>swain</i>	<i>keep</i>	<i>road</i>	<i>race</i>	<i>pile</i>	<i>trade</i>
<i>gain</i>	<i>peep</i>	<i>leap</i>	<i>face</i>	<i>smile</i>	<i>fade</i>
<i>main</i>	<i>sheep</i>	<i>heap</i>	<i>lace</i>	<i>tile</i>	<i>made</i>
<i>pain</i>	<i>weep</i>		<i>mace</i>		<i>shade</i>

SUMMARY. STEPS 31 to 35

Basic Story. LILLY ETTA AND WEE BRUIN.

Poem. Who Has Seen the Wind.

Thought-groups. 1. P. 68, 69 (five lines).

2. P. 69 (begin with line 6).

3. P. 71.

4. P. 72 (nine lines).

5. P. 72 (begin with line 10), 73, 75 (eight lines).

6. P. 75 (begin with line 9), 76.

7. P. 77.

8. P. 78, 79 (three lines).

9. P. 79 (begin with line 4), 80 (ten lines).

10. P. 80 (begin with line 11).

1. WORD GROUPS

among the trees
ivory handle
soda-water fountain
sweet-chocolate

2. SIGHT WORDS

Lilly Etta	umbrella
Aunt Laura	wonderful
Wee Bruin	trouble
Mr. Eagle	break

3. PHONETICS

Key Words : Test Words :

stream	store	sobbing	different	gratitude
flown	cheerfully	replied	grateful	happiest
feast	swoop	spyglasses	kindness	mount
lost	handle	carved	wondered	gayly
scramble	topmost	exclaimed	thirsty	dreaming

Families

stream — eam	feast — east	(Blend)
flown — own (= ön)	lost — ost (= öst)	scramble — scr

Blending

<i>stream</i>	<i>flown</i>	<i>feast</i>	<i>lost</i>	<i>scramble</i>
<i>beam</i>	<i>sown</i>	<i>beast</i>	<i>cost</i>	<i>scrap</i>
<i>ream</i>	<i>mown</i>	<i>yeast</i>	<i>frost</i>	<i>scream</i>
<i>seam</i>	<i>shown</i>	<i>least</i>		<i>serim</i>
<i>team</i>	<i>blown</i>			<i>scratch</i>
<i>cream</i>	<i>grown</i>			<i>screen</i>
<i>dream</i>	<i>known</i>			<i>scrip</i>
<i>gleam</i>	<i>thrown</i>			<i>scruff</i>
<i>steam</i>				

Old Friends: called, pretty, coat, green, very, to-day, ready, said, away, held, high, hard, because, strong, blowing, Suddenly, reached, know, crying, through, surprise, buy, caught, anywhere, among, looked, forest, Before, blink, climbed, drink, streams, thought, eyes, lovely, yellow, moment, return, toward, reached, rode.

Phonetic Review. Blending.

Blackboard

<i>each</i>	<i>bag</i>	<i>cheer</i>	<i>skill</i>	<i>squirrel</i>	<i>cheerful</i>
<i>beach</i>	<i>gag</i>	<i>deer</i>	<i>skate</i>	<i>squaw</i>	<i>fearful</i>
<i>peach</i>	<i>hag</i>	<i>beer</i>	<i>skew</i>	<i>squall</i>	<i>willful</i>
<i>reach</i>	<i>lag</i>	<i>peer</i>	<i>skip</i>	<i>squill</i>	<i>playful</i>
<i>teach</i>	<i>rag</i>	<i>jeer</i>	<i>skin</i>	<i>squib</i>	<i>hopeful</i>
<i>preach</i>	<i>tag</i>	<i>queer</i>		<i>squid</i>	<i>thankful</i>
<i>bleach</i>	<i>wag</i>	<i>steer</i>	<i>fir</i>	<i>squint</i>	<i>shameful</i>
	<i>brag</i>	<i>sneer</i>	<i>stir</i>	<i>squeeze</i>	
	<i>flag</i>		<i>whir</i>	<i>squeak</i>	
	<i>stag</i>				
	<i>snag</i>		<i>rush</i>		
			<i>slush</i>		
			<i>thrush</i>		

SUMMARY. STEPS 36 to 40

Basic Story. HINDU SYKES AND THE QUAILS.

Thought-groups. 1. P. 81, 82 (five lines).

2. P. 82 (begin with line 6), 83.

3. P. 84, 86 (one line).

4. P. 86 (begin with line 2).

5. P. 87.

1. WORD GROUPS

clever fowler
work together
through the meshes
thorn bush
became excited
meant no harm

2. SIGHT WORDS

Hindu Sykes learned
Bob White feather
quails injured
company enemy
obeying many

3. PHONETICS

Key Words: Test Words:

talked	chose	large	escape	waited
threw	wisest	market	succeed	stepped
head	leader	planned	evening	scolding
edge	supported	flock	several	intend
excuse	himself	instantly	themselves	

Families

talk — *alk* head — *ead*
threw — *ew* (= *oo*) edge — *edge*

Beginning

excuse — *ex*

Blending

<i>talk</i>	<i>threw</i>	<i>head</i>	<i>edge</i>	<i>excuse</i>
balk	grew	lead	ledge	explain
walk	brew	read	hedge	exclaim
stalk	crew	dead	wedge	exhale
chalk	drew	dread	pledge	expand
	screw	bread	sledge	expend
	strew	tread		
	flew	stead		
	blew	thread		

Old Friends: near, forest, among, house, wife, catching, listened, would, large, caught, morning, sold, whole, about, become, poor, thought, ready, sharp, meadow, lifted, snare, mind, quarrel, Please, replied, Indeed, second, foolish, started, chance, carried.

Phonetic Review. Blending.

Blackboard

<i>wish</i>	<i>need</i>	<i>care</i>	<i>center</i>
dish	deed	bare	cell
fish	feed	dare	cent
swish	heed	fare	city
	reed	hare	
<i>pond</i>	seed	mare	<i>fur</i>
bond	weed	pare	slur
fond	breed	rare	spur
blond	bleed	ware	
frond	creed	scare	<i>splash</i>
	greed	share	splutter
	steed	blare	split
	speed	stare	spleen
	tweed	spare	splice

SUMMARY. STEPS 41 TO 45

Basic Story. CEDAR TREE'S REWARD.

Poem. The Fairy Artist.

- Thought-groups. 1. P. 90, 91 (two lines).
2. P. 91 (begin with line 3), 92 (three lines).
3. P. 92 (begin with line 4), 93 (seven lines).
4. P. 93 (begin with line 8), 94 (eleven lines).
5. P. 94 (begin with line 12), 95 (seven lines).
6. P. 95 (begin with line 8), 97 (sixteen lines).
7. P. 97 (begin with line 17), 98, 99 (three lines).
8. P. 99 (begin with line 4), 100.

1. WORD GROUPS

against a branch
once more
to the wild music
plaintive call
wide-spreading
gayly-dressed

2. SIGHT WORDS

Autumn Cedar Tree
Spring heart
South word
Maple Tree mention
Elm Tree dragged
Chestnut Tree

3. PHONETICS

Key Words: Test Words:

last	harvest	protect	covered	whirled
dressed	intended	blustering	shelter	panting
wear	shivered	brightest	cozy	piped
brought	prepared	fluttered	storms	kept
shrill	haste	thickly	berries	throughout
breathless	perhaps			

Families

Initial Phonogram

(*Blend*)

last — <i>ast</i>	wear — <i>ear</i>	shrill — <i>shr</i>	breathless — <i>less</i>
dress — <i>ess</i>	brought — <i>ought</i>		

Blending

<i>last</i>	<i>dress</i>	<i>wear</i>	<i>brought</i>	<i>shrill</i>	<i>breathless</i>
<i>fast</i>	<i>less</i>	<i>bear</i>	<i>bought</i>	<i>shrew</i>	<i>endless</i>
<i>past</i>	<i>mess</i>	<i>pear</i>	<i>fought</i>	<i>shred</i>	<i>cheerless</i>
<i>east</i>	<i>bless</i>	<i>tear</i>	<i>sought</i>	<i>shrift</i>	<i>needless</i>
<i>vast</i>	<i>press</i>	<i>swear</i>	<i>thought</i>	<i>shrimp</i>	<i>careless</i>
<i>mast</i>	<i>cress</i>			<i>shrink</i>	<i>lifeless</i>
<i>blast</i>				<i>shrub</i>	<i>sleepless</i>
				<i>shrug</i>	<i>thankless</i>

Old Friends: after, visit, knew, warm, leave, friend, ready, broken, hopped, among, returns, dreaming, danee, beautiful, pretty, yellow, replied, speak, anything, warmest, perched, merrily, roared, started, harder, obeyed, happy.

Phonetic Review. Blending.

Blackboard

<i>owl</i>	<i>brown</i>	<i>felt</i>	<i>ever</i>	<i>grasses</i>
<i>fowl</i>	<i>down</i>	<i>belt</i>	<i>clever</i>	<i>matches</i>
<i>howl</i>	<i>gown</i>	<i>melt</i>	<i>never</i>	<i>dishes</i>
<i>cowl</i>	<i>town</i>	<i>pelt</i>	<i>sever</i>	<i>brushes</i>
<i>growl</i>	<i>crown</i>	<i>knelt</i>		<i>sashes</i>
<i>prowl</i>	<i>clown</i>		<i>whole</i>	<i>foxes</i>
<i>seowl</i>	<i>frown</i>		<i>hole</i>	
	<i>drown</i>	<i>cried</i>	<i>mole</i>	<i>matter</i>
<i>like</i>		<i>died</i>	<i>pole</i>	<i>patter</i>
<i>pike</i>	<i>leare</i>	<i>lied</i>		<i>batter</i>
<i>dike</i>	<i>heave</i>	<i>tied</i>	<i>gnaw</i>	<i>hatter</i>
<i>spike</i>	<i>weave</i>	<i>dried</i>	<i>gnu</i>	<i>tatter</i>
	<i>eleave</i>	<i>fried</i>	<i>gnat</i>	<i>chatter</i>
			<i>gnarl</i>	

SUMMARY. STEPS 46 to 50

Basic Story. PRINCE ROLAND.

Poem. The Babes in the Wood.

Thought-groups.

- | | |
|---|---|
| 1. P. 103, 104 (nine lines). | 6. P. 110 (sixteen lines). |
| 2. P. 104 (begin with line 10),
105 (seven lines). | 7. P. 110 (begin with line 17),
111 (sixteen lines). |
| 3. P. 105 (begin with line 8), 106. | 8. P. 111 (begin with line 18),
113, 114. |
| 4. P. 107, 108 (six lines). | |
| 5. P. 108 (begin with line 7), 109. | 9. P. 115. |

1. WORD GROUPS

are worthy
most successful
bade farewell
on their journey
sped merrily along
important errand
presented his gift
loveliest bride
horse-chestnut
won my throne

2. SIGHT WORDS

King Louis	palace
Prince Roland	kingdom
Princess Angora	search
Prince Charming	passed
welcome	choose
court	distance
attendants	alas
monkey	nowhere
pleasures	knelt

3. PHONETICS

Key Words: Test Words:

morn	decide	number	forgotten	later
love	strange	pitter-pat	secured	season
turn	shining	sounded	smallest	merrymaking
join	admitted	story	arrived	perform
spread	perform	awakened	admired	commanded
return	older	queer	cracked	promised
	platform	wooden	tiniest	fairies

Families

morn — *orn*
 love — *ove*
 turn — *urn*
 join — *oin*

Initial Phonogram

(*Blend*)
 spread — *spr*

Beginning
 return — *re*

Blending

<i>morn</i>	<i>love</i>	<i>turn</i>	<i>join</i>	<i>spread</i>	<i>return</i>
<i>born</i>	<i>dove</i>	<i>burn</i>	<i>coin</i>	<i>sprang</i>	<i>repair</i>
<i>corn</i>	<i>glove</i>	<i>spurn</i>	<i>loin</i>	<i>spring</i>	<i>retrace</i>
<i>horn</i>	<i>shove</i>			<i>sprig</i>	<i>reload</i>
<i>seorn</i>				<i>sprout</i>	<i>refine</i>
<i>thorn</i>					<i>relate</i>
					<i>refuse</i>

Old Friends: queen, longer, sons, succeed, exclaimed, youngest, traveled, forest, surprise, castle, instant, crossed, entered, music, dreaming, beautiful, dainty, listened, bugle, ready, party, followed, squirrels, brought, enjoyed, reach, replied, nothing, became, Perhaps, mistaken, sword, obeyed, changed, angry.

Phonetic Review. Blending.

Blackboard

<i>stream</i>	<i>flown</i>	<i>feast</i>	<i>cool</i>	<i>scramble</i>
<i>beam</i>	<i>sown</i>	<i>beast</i>	<i>fool</i>	<i>scrap</i>
<i>ream</i>	<i>mown</i>	<i>least</i>	<i>pool</i>	<i>screw</i>
<i>team</i>	<i>shown</i>	<i>yeast</i>	<i>tool</i>	<i>serim</i>
<i>cream</i>	<i>blown</i>		<i>stool</i>	<i>scratch</i>
<i>dream</i>	<i>grown</i>	<i>lost</i>	<i>spool</i>	<i>screen</i>
<i>gleam</i>	<i>known</i>	<i>cost</i>		<i>scrip</i>
<i>scream</i>		<i>frost</i>		
<i>seam</i>				

SUMMARY. STEPS 51 to 55

Basic Story. PUNCHINELLO.

Poem. Who Stole the Bird's Nest.

- Thought-groups.** 1. P. 124, 125 (five lines).
2. P. 125 (begin with line 6), 126 (eleven lines).
3. P. 126 (begin with line 12), 127.
4. P. 128, 129 (five lines).
5. P. 129 (begin with line 6), 130, 131 (nine lines).
6. P. 131 (begin with line 10), 132, 133 (two lines).
7. P. 133 (begin with line 3), 135. 8. P. 136.

1. WORD GROUPS

full of mischief
playing pranks
his magic power
grew heavier
comb her hair
Sure enough
comical little fellow
tinkling sound

2. SIGHT WORDS

Punchinello wandered
Old King Cole country
Court Jester thousand
brownie dangled
fingers school
lose lamb
eyelids soul
eyebrows

3. PHONETICS

Key Words: Test Words:

voice	form	sulked	perched	gently	suit
curl	farmer	midst	catches	prize	since
eight	bleating	ouch	tiptoed	ordered	remained
disappear	ninny	screamed	lifted	fiddlers	
color	vanished	sleepy			
people					

Families

voice — oice
curl— url
eight — eight

Beginning

disappear — dis

Endings

color — or (= ēr)
people — ple (= p'l)

Blending

<i>oice</i>	<i>curl</i>	<i>ight</i>	<i>isappear</i>	<i>color</i>	<i>people</i>
<i>choice</i>	<i>hurl</i>	<i>weight</i>	<i>disband</i>	<i>tailor</i>	<i>purple</i>
<i>rejoice</i>	<i>furl</i>	<i>freight</i>	<i>distrust</i>	<i>sailor</i>	<i>ample</i>
	<i>unfurl</i>		<i>displease</i>		<i>staple</i>
		<i>weigh</i>	<i>distaste</i>		<i>steeple</i>
		<i>sleigh</i>			<i>maple</i>
		<i>neigh</i>			

Old Friends: always, change, wished, wore, coat, Whenever, about, fear, caught, belong, heard, carried, every, became, reached, changed, golden, merry, o'clock, knot, tired, forest, threads, barn, gnawed, tied, soldiers, search, evening, queer, awakened, Hereafter, clothes, slippers, wherever, escape.

Phonetic Review. Blending.

Blackboard

Endings *ed*, (*d*), (*t*) ; *ing* ; *ly* ; *en* (= 'n) ; *ble*

<i>start</i>	<i>started</i>	<i>starting</i>	<i>sadly</i>
<i>hunt</i>	<i>hunted</i>	<i>hunting</i>	<i>dearly</i>
<i>smart</i>	<i>smarted</i>	<i>smarting</i>	<i>keenly</i>
<i>mind</i>	<i>minded</i>	<i>minding</i>	<i>nearly</i>
<i>nail</i>	<i>nailed</i>	<i>nailing</i>	<i>golden</i>
<i>toy</i>	<i>toyed</i>	<i>toying</i>	<i>darken</i>
<i>shell</i>	<i>shelled</i>	<i>shelling</i>	<i>blacken</i>
<i>spell</i>	<i>spelled</i>	<i>spelling</i>	<i>frighten</i>
<i>rush</i>	<i>rushed</i>	<i>rushing</i>	<i>nimble</i>
<i>jump</i>	<i>jumped</i>	<i>jumping</i>	<i>tumble</i>
<i>thank</i>	<i>thanked</i>	<i>thankning</i>	<i>stumble</i>
<i>leap</i>	<i>leaped</i>	<i>leaping</i>	<i>grumble</i>

SUMMARY. STEPS 56 to 60

Basic Story. A MOTHER GOOSE CIRCUS.

Poems. The Swing; The Months.

Thought-groups.

1. P. 139.
2. P. 140.
3. P. 141, 142 (nine lines).
4. P. 142 (begin with line 10),
 143.
5. P. 144.
6. P. 146.
7. P. 147, 148 (eight lines).
8. P. 148 (begin with line 9),
 149, 150 (five lines).
9. P. 150 (begin with line 6),
 151, 152 (two lines).
10. P. 152 (begin with line 3),
 153 (six lines).
11. P. 153 (begin with line 7),
 154.

1. WORD GROUPS

began to worry
the canvas tents
a gilded band wagon
a beautiful chariot
Gallop-a-trot
Hobbledy-hop
Nixie, dixie
seated themselves
Hocus, pocus
swallowed the ladle

Circus
Joe
Allan
Dutchmen
Harlequin
Columbine
Cock-Horse
Bambury Cross
Looby Loo
Crooked Man
Peter Piper

2. SIGHT WORDS

Professor Know-it-all
Dr. Foster
Gloucester
hurrah
entrance
lemonade
procession
springboard
veils
bought
corporals
royal
wand
daughter
touched
cupboard

3. PHONETICS

Key Words:

drawn perform
hoop appear
bone fiddle
curtain

Test Words:

sign	bagpipes	hickory	swept
billboard	snow-white	thirteen	cobwebs
better	noble	newspaper	plaster
forget	lords	lowered	placed
peanuts	lively		

Families

drawn — *awn*
 hoop — *oop*
 bone — *one*

Beginnings

perform — *per*
 appear — *ap*

Endings

fiddle — *dle*
 curtain — *tain* (= tīn)

Blending

<i>drawn</i>	<i>hoop</i>	<i>bone</i>	<i>perform</i>	<i>appear</i>	<i>fiddle</i>
dawn	coop	cone	perhaps	appeal	twiddle
fawn	loop	hone	permit	appall	saddle
yawn	stoop	tone	perplex	appease	middle
lawn	swoop	zone	persist	apprise	
pawn	droop	shone	pervade	approach	<i>curtain</i>
spawn	sloop	stone			certain
brawn		drone			captain
					mountain
					fountain

Old Friends: exclaimed, Perhaps, remembered, arrived, field, selling, blast, ready, piper, eight, followed, ladies, Woman, spanked, curling, pointed, cheered, turned, waddle, bubble, clumsy, stumbled, fisherman, enough, gallop, toward, clown, smoked, pretended, magic, blackbirds, basket, children, sport, carried, remains, merriest.

Phonetic Review. Blending.

Blackboard

<i>talk</i>	<i>threw</i>	<i>head</i>	<i>edge</i>	<i>excuse</i>
balk	grew	lead	ledge	exchange
walk	brew	read	hedge	exclaim
stalk	crew	dead	wedge	exhale
chalk	drew	bread	pledge	
	screw	thread	sledge	
	strew	spread		
		tread		
		.		

SUMMARY. STEPS 61 to 65

Basic Story. PRINCESS LILY.

Poem. The Months.

Thought-groups. 1. P. 157.

2. P. 158 (fourteen lines).
3. P. 158 (begin with line 15),
159 (seventeen lines).
4. P. 159 (begin with line 18),
160, 161 (twelve lines).
5. P. 161 (begin with line 13),
162 (three lines).
6. P. 162 (begin with line 4),
163 (six lines).
7. P. 163 (begin with line 7),
165 (five lines).
8. P. 165 (begin with line 6,
through line 16).
9. P. 165 (begin with line 17),
166, 167 (seven lines).
10. P. 167 (begin with line 8),
168, 169 (seven lines).
11. P. 169 (begin with line 8).

1. WORD GROUPS

great wealth
Listen carefully
magic crumbs
The swan screamed
joined a circus
An organ grinder
curious procession

2. SIGHT WORDS

Princess Lily
Hans
does
grasped malice
village toward
carriage comical
chariot

3. PHONETICS

Key Words:

Test Words:

ask	angry	sighed	willingly	funny	amused
arm	moment	messenger	allow	clown	splendid
dwarf	beauty	quickly	chain	riding	captives
		yonder	dyes	strange	stroked
		swimming	leading	towers	

<i>Families</i>	<i>Initial Phonogram</i>	<i>Beginning</i>	<i>Endings</i>
ask—ask	(Blend)	angry—an (= āng)	moment—ment
arm—arm	dwarf—dw		beauty—ty

Blending

<i>ask</i>	<i>arm</i>	<i>dwarf</i>	<i>angry</i>	<i>moment</i>	<i>beauty</i>
bask	farm	dwell	angle	raiment	empty
eask	harm	dwindle	angler	parehment	duty
task	charm		anguish	garment	sixty
mask	alarm			apartment	plenty
flask				department	twenty

Old Friends: lovely, walked, talked, tiny, queer, life, anyone, To-morrow, snow-white, follow, Everyone, exclaim, wishes, pull, feather, touches, wand, palace, disappeared, morning, beautiful, started, toward, building, followed, circus, tents, merry, monkey, mayor, wife, front, appeared, golden, greatly, admired, instant, grateful, bride, married.

Phonetic Review. Blending.

Blackboard

<i>last</i>	<i>dress</i>	<i>wear</i>	<i>brought</i>	<i>shrill</i>	<i>breathless</i>
fast	less	bear	bought	shrew	endless
past	mess	pear	fought	shred	cheerless
cast	bless	tear	sought	shrift	needless
vast	press	swear	thought	shrimp	careless
mast				shrink	lifeless
blast				shrub	sleepless
				shrug	

SUMMARY. STEPS 66 to 70

Story. A TALE OF TWO BOOKS.

Thought-groups. 1. P. 170.

2. P. 172 (eleven lines).

3. P. 172 (begin with line 12), 173.

4. P. 174, 175 (eight lines).

5. P. 175 (begin with line 9), 176 (thirteen lines).

6. P. 176 (begin with line 14), 177.

1. WORD GROUPS

shadowy figure
crooning voice
glanced up quickly
no soiled leaves
stared sleepily

2. SIGHT WORDS

Careless Carl	Sandman
Tidy Tom	East Wind
Dreamland Town	lesson
Paper-Covered Book	aches
Linen-Covered Book	through
Book Hospital	straight

3. PHONETICS

Key Words:

page wrinkle
hurt surprise
soft sorry

Test Words:

scowl	hardly	straps	seemed
stud'y	slipped	careful	eraser
presently	lullaby	envy	cleaned
closed	sleepy	tossed	patched
saying	drowsy	yesterday	ugly
torn	certainly	studying	

Families

Initial Phonogram

Beginning

Ending

page — age

(Silent Letter)

hurt — urt

wrinkle — wr

surprise — sur

sorry — ry

soft — oft (= öft)

Blending

<i>page</i>	<i>hurt</i>	<i>wrinkle</i>	<i>surprise</i>	<i>sorry</i>
<i>cage</i>	<i>curl</i>	<i>wrangle</i>	<i>surpass</i>	<i>hurry</i>
<i>rage</i>	<i>spurt</i>	<i>wring</i>	<i>surmise</i>	<i>scurry</i>
<i>sage</i>		<i>wrap</i>	<i>surmount</i>	<i>flurry</i>
<i>wage</i>	<i>soft</i>	<i>wreath</i>	<i>survey</i>	<i>worry</i>
<i>stage</i>	<i>loft</i>	<i>wreck</i>	<i>survive</i>	<i>curry</i>
	<i>croft</i>	<i>wren</i>		
		<i>wrench</i>		

Old Friends: evening, chair, beside, table, because, learn, hard, besides, words, window, quickly, wondering, nothing, moment, softly, Covered, gayly, replied, soldier, leaves, corner, wanted, growl, surprised, rained, unhappy, mother, downward, upstairs, hours, returned, again, carefully, feeling, thought, happy.

Phonetic Review. Blending.

Blackboard

<i>morn</i>	<i>turn</i>	<i>spread</i>	<i>gnaw</i>	<i>return</i>
<i>born</i>	<i>burn</i>	<i>sprang</i>	<i>gnu</i>	<i>repair</i>
<i>corn</i>	<i>spurn</i>	<i>spring</i>	<i>gnome</i>	<i>retrace</i>
<i>horn</i>		<i>sprig</i>	<i>gnat</i>	<i>reload</i>
<i>scorn</i>	<i>turned</i>	<i>sprout</i>	<i>gnarl</i>	<i>refine</i>
<i>thorn</i>	<i>turning</i>		<i>gnash</i>	<i>relate</i>
	<i>burning</i>	<i>twirl</i>		
<i>love</i>	<i>burner</i>	<i>twig</i>	<i>matter</i>	<i>shady</i>
<i>dove</i>	<i>spurned</i>	<i>twin</i>	<i>patter</i>	<i>shaky</i>
<i>glove</i>	<i>spurning</i>	<i>twit</i>	<i>shelter</i>	<i>handy</i>
<i>shove</i>		<i>twice</i>	<i>blister</i>	<i>sandy</i>
	<i>join</i>	<i>twain</i>	<i>quitter</i>	<i>woody</i>
	<i>coin</i>	<i>twang</i>	<i>canter</i>	<i>lumpy</i>
	<i>loin</i>	<i>twine</i>	<i>splutter</i>	

SUMMARY. STEPS 71 to 75

Basic Story. POUCHY PELICAN.

Poem. Stop, Stop, Pretty Water.

Thought-groups.

1. P. 179, 180 (five lines).
2. P. 180 (begin with line 6), 181 (seven lines).
3. P. 181 (begin with line 8), 182, 183 (two lines).
4. P. 183 (begin with line 3), 185 (two lines).
5. P. 185 (begin with line 3), 186 (four lines).
6. P. 186 (begin with line 5), 187 (five lines).
7. P. 187 (begin with line 6), 188 (five lines).
8. P. 188 (begin with line 6), 189, 190 (two lines).
9. P. 190 (begin with line 3), 191 (six lines).
10. P. 191 (begin with line 7), 192.
11. P. 193.
12. P. 194.

1. WORD GROUPS

demand the money
great malice
pelican's pouch
poisonous spider
pecked him savagely
flapped his great wings
joyous greeting

2. SIGHT WORDS

Pouchy Pelican
Mr. Stork
Mr. Rope
Mr. Waterfall
Mr. Tarantula
courtyard
dungeon
furnace
waddled
hastened

3. PHONETICS

Key Words:

peck demand
 stung joyous
 loud number
 wound

Test Words:

fishpond spoken uncoiled
 riding coil jailor
 offered twinkling trembled
 agreed gatekeeper wicked
 failed receive rout
 shouted tank glee
 straightway rescue crowd
 foes shocking praises

Families

peck — *eek*
 stung — *ung*
 loud — *oud*
 wound — *ound*

Beginning

demand — *de*

Endings

joyous — *ous* (= *us*)
 number — *ber*

Blending

<i>peck</i>	<i>stung</i>	<i>loud</i>	<i>wound</i>	<i>demand</i>	<i>number</i>
<i>neek</i>	<i>rung</i>	<i>cloud</i>	<i>bound</i>	<i>desist</i>	<i>slumber</i>
<i>deck</i>	<i>hung</i>	<i>proud</i>	<i>found</i>	<i>decrease</i>	<i>cumber</i>
<i>fleck</i>	<i>lung</i>	<i>shroud</i>	<i>hound</i>	<i>deplore</i>	<i>barber</i>
<i>speck</i>	<i>sung</i>		<i>mound</i>	<i>detract</i>	<i>lumber</i>
<i>check</i>	<i>strung</i>	<i>joyous</i>	<i>pound</i>	<i>dethrone</i>	<i>remember</i>
		<i>dangerous</i>	<i>sound</i>	<i>delay</i>	<i>December</i>
		<i>curious</i>	<i>round</i>	<i>define</i>	
		<i>hazardous</i>	<i>ground</i>		

Old Friends: worked, owned, palace, Against, numbered, words, heard, turned, friend, journey, idea, arrived, alligator, dead, sighed, remembered, afraid, ordered, filled, rushed, Soldiers, screamed, windows, bottom, danger, throne, people, happened, surprise, awakened, chosen.

SUMMARY. STEPS 76 to 80

Story. MEADOW LARK'S CONCERT.

Poem. A Secret.

- Thought-groups. 1. P. 196, 197 (five lines).
2. P. 197 (begin with line 6), 199 (two lines).
3. P. 199 (begin with line 3).
4. P. 200.
5. P. 201 (ten lines).
6. P. 201 (begin with line 11).
7. P. 202 (thirteen lines).
8. P. 202 (begin with line 14), 203, 204 (five lines).
9. P. 204 (begin with line 6).

1. WORD GROUPS

interesting notice
gave the signal
shrill pitch pipe
croaked a bass solo
played a tattoo
chanted a melody
tones of a fife
that he whistled
rich, ringing notes
flutelike notes
choir of sweet songsters
sang in chorus
merry throng dispersed

2. SIGHT WORDS

Meadow Lark	Veery
Prince Spring	Wood Thrush
Mr. Woodpecker	Yellow Warbler
Queen of the Fairies	Little Wren
Chipping Sparrow	Robin
Warblers	Bluebird
Bumblebees	South Wind
Mr. Bullfrog	Flower Elves
Song Sparrow	Lily-bells
Red-eyed Vireo	Snowdrop
Jolly Bobolink	Violet
Noisy Blue Jay	Crocus
Oriole	Princess Summer
Nuthatch	hours
Swallows	honor
Scarlet Tanager	carol
Goldfinch	rustled
	promised

3. PHONETICS

Key Words:

soar
pitch
prepare
concert

yellow
scarlet
melody

Test Words:

decided
trunk
posted
greeted
humming
frail
fluttering
soaring

alighted
rollicking
mimic
tenor
twittering
birch
warbled

matin
flitting
burst
chirped
dales
quiet
silken

gowns
tune
chimes
tripped
finally
echoed
died

Families

soar — *oar*
pitch — *itch*

Beginnings

prepare — *pre*
concert — *con*

Endings

yellow — *low* (= lō)
scarlet — *let*
melody — *dy*

Blending

<i>soar</i>	<i>pitch</i>	<i>prepare</i>	<i>concert</i>	<i>yellow</i>	<i>scarlet</i>
<i>roar</i>	<i>ditch</i>	<i>preclude</i>	<i>concept</i>	<i>fellow</i>	<i>varlet</i>
<i>boar</i>	<i>stitch</i>	<i>prevent</i>	<i>convict</i>	<i>bellow</i>	<i>violet</i>
<i>oar</i>	<i>witch</i>	<i>precede</i>	<i>conic</i>	<i>mellow</i>	<i>amulet</i>
	<i>switch</i>	<i>precise</i>		<i>tallow</i>	
		<i>prevail</i>		<i>willow</i>	<i>melody</i>
		<i>predict</i>		<i>pillow</i>	<i>candy</i>
		<i>prefer</i>		<i>hollow</i>	<i>dandy</i>
				<i>follow</i>	<i>lady</i>
				<i>shallow</i>	

Old Friends: song, following, To-morrow, o'clock, wecome, people, ready, chariot, butterflies, carried, charming, shrill, croaked, twittered, branch, maple, perched, hummed, softly, sweeter, suddenly, joyous, greeting, wonderful, everywhere, Presently, dainty, woven, spiders, waterfall, delighted.

CHRONOLOGICAL PHONETIC SUMMARY
SECOND YEAR

Steps	Stories	Key Words	Initial Phonograms (Blend)		Families	Beginnings	Endings
			Stories	Families			
1-5	Giant Giro	feet end club twirl giant	ee end ub ir	eet end ub ir	y (= i)		
6-10	The Three Bears	low latch awoke knock shady	ow (= o) atclh oke	ow (= o) atclh oke	kn (= n)		
11-15	How the Pony Was Won	each bag cheer fir skill squirrel cheerful	ach ag eer ir	ach ag eer ir	sk squ (= skw)	each ag eer ir	
16-20	Spry Mouse and Mr. Frog	and wish pond				ish ond	ful

CHRONOLOGICAL PHONETIC SUMMARY—Continued

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blends)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
21–25	Unhappy Stalk	need care fur center splash owl brown felt ever grasses	c (= s) spl	eed are ur owl own elt ever es (= εz)		
26–30	Mayor Rat's Niece	like leave cried whole gnaw matter		ike eave ied ole gn (= n)	eam own (= ôn) east ost (= öst)	ter
31–35	Lilly Etta and Wee Bruin	stream flown feast lost scrabble			ser	

CHRONOLOGICAL PHONETIC SUMMARY — *Continued*

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blends)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
36–40	Hindu Sykes and the Quails	talk threw head edge excuse		alk ew (= oo) ead edge ex		
41–45	Cedar Tree's Reward	last dress wear brought shril breathless	ast ess ear ought			
46–50	Prince Roland	morn love turn join spread return	orn ove urn oin	spr	re	
51–55	Punchinello	voice curl eight	oice url eight			

CHRONOLOGICAL PHONETIC SUMMARY—Continued

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
56–60	A Mother Goose Circus	disappear color. people	aww oop one	per ap	dis	or (= ēr) ple (= p'l)
61–65	Princess Lily	drawn hoop bone perform appear fiddle curtain ask arm dwarf angry moment beauty	dw	ask arm	an (= ang)	ment ty
66–70	A Tale of Two Books	page hurt soft surprise wrinkle sorry	age urt oft (= öft) wr (= r)	sur	ry	

CHRONOLOGICAL PHONETIC SUMMARY—*(continued)*

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Bread)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
71-75	Pouchy Pelican	peck stung loud wound demand joyous number	eck ung oud ound	de	ous (= ūs) ber	
76-80	Meadow Lark's Concert	sour pitch prepare concert yellow scarlet melody	oar itch	pre con	low' (= lo') let dy	

PHONETIC KEY—SECOND YEAR

<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms</i>
Giant Giro	giant	<i>g</i> (= <i>j</i>)
Spry Mouse and Mr. Frog	center	<i>c</i> (= <i>s</i>)
The Three Bears	knock	<i>kn</i> (Silent Letter)
Mayor Rat's Niece	gnaw	<i>gn</i> (Silent Letter)
A Tale of Two Books	wrinkle	<i>wr</i> (Silent Letter)
		<i>(Blend)</i>
Giant Giro	twirl	<i>tw</i>
How the Pony Was Won	{ skill	<i>sk</i>
	squirrel	<i>squ</i> (= <i>skw</i>)
Spry Mouse and Mr. Frog	splash	<i>spl</i>
Lilly Etta and Wee Bruin	scramble	<i>scr</i>
Cedar Tree's Reward	shrill	<i>shr</i>
Prince Roland	spread	<i>spr</i>
Prineess Lily	dwarf	<i>dw</i>
		<i>Families</i>
Giant Giro	feet	<i>eet</i>
	end	<i>end</i>
	club	<i>ub</i>
	twirl	<i>irl</i>
The Three Bears	low	<i>ow</i> (= <i>ō</i>)
	latch	<i>atch</i>
	awoke	<i>oke</i>
How the Pony Was Won	each	<i>each</i>
	bag	<i>ag</i>
	cheer	<i>eer</i>
	fir	<i>ir</i> = <i>ēr</i>
	her	<i>er</i>
Spry Mouse and Mr. Frog	wish	<i>ish</i>
	pond	<i>ond</i>
	need	<i>eed</i>
	care	<i>are</i>
	fur	<i>ur</i>

Unhappy Grass Stalk	owl	<i>owl</i>
	brown	<i>own</i>
	felt	<i>elt</i>
	ever	<i>ever</i>
Mayor Rat's Niece	like	<i>ike</i>
	leave	<i>eare</i>
	cried	<i>ied</i>
	whole	<i>ole</i>
Lilly Etta and Wee Bruin	stream	<i>eam</i>
	flown	<i>own</i> (= ön)
	feast	<i>east</i>
	lost	<i>ost</i> (= öst)
Hindu Sykes and the Quails	talk	<i>alk</i>
	threw	<i>ew</i> (= oo)
	head	<i>ead</i>
	edge	<i>edge</i>
Cedar Tree's Reward	last	<i>ast</i>
	dress	<i>ess</i>
	wear	<i>ear</i>
	brought	<i>ought</i>
Prince Roland	morn	<i>orn</i>
	love	<i>ore</i>
	turn	<i>urn</i>
	join	<i>oin</i>
Punchinello	voice	<i>oieve</i>
	curl	<i>url</i>
	eight	<i>eight</i>
A Mother Goose Circus	drawn	<i>awn</i>
	hoop	<i>oop</i>
	bone	<i>one</i>
Princess Lily	ask	<i>ask</i>
	arm	<i>arm</i>
A Tale of Two Books	page	<i>age</i>
	hurt	<i>urt</i>
	soft	<i>oft</i> (= öft)

Pouchy Pelican	peck stung loud wound soar pitch	eck ung oud ound oar itch
<i>Beginnings</i>		
Hindu Sykes and the Quails	excuse	ex
Prince Roland	return	re
Punchinello	disappear	dis
A Mother Goose Circus	{ perform appear	{ per ap
Princess Lily	angry	an (= āng)
A Tale of Two Books	surprise	sur
Pouchy Pelican	demand	de
Meadow Lark's Concert	{ prepare concert	{ pre con
<i>Endings</i>		
The Three Bears	shady	y (= ī)
How the Pony Was Won	cheerful	ful
Unhappy Grass Stalk	grasses	es (= ēz)
Mayor Rat's Niece	matter	ter
Cedar Tree's Reward	breathless	less
Punchinello	color	or = (ēr)
A Mother Goose Circus	people	ple (= p'l)
Princess Lily	fiddle	dle
A Tale of Two Books	curtain	tain (= tīn)
Pouchy Pelican	moment	ment
Meadow Lark's Concert	beauty	ty
	sorry	ry
	joyous	ous (= ūs)
	number	ber
	yellow	low (= lō)
	scarlet	let
	melody	dy

WORD GROUPS — SECOND YEAR

STEPS 1 TO 5

family of goats
go over
tiny dwarf
Giant Giro roared
great, gruff voice
tried to remember
could not move

STEPS 6 TO 10

in the midst
great, huge bear
bowls of porridge
fast asleep
middle-sized voice

STEPS 11 TO 15

began to quarrel
stood in front
no time to listen
across the path
and spread them
toward the pond
squeaky noise
a fine idea
balsam fir

STEPS 16 TO 20

could dance
a dainty dish
with a piece
through the water
fur coat
only laughed
pulled upward
pulled downward
scarcely hobble

STEPS 21 TO 25

nearly uprooted
a grass stalk
something else
cluster of herbs
sharp-pointed picks
antlers of reindeer
nodded, and swayed
cool breeze
ever afterwards
an Indian woman
The Indian women

STEPS 26 TO 30

Mayor of Ratville
grains of wheat
greatest person

whole, wide world
he will marry
were married
lived happily

STEPS 31 TO 35

among the trees
ivory handle
soda-water fountain
sweet-chocolate

STEPS 36 TO 40

clever fowler
work together
through the meshes
thorn bush
became excited
meant no harm

STEPS 41 TO 45

against a branch
once more
to the wild music
plaintive call
wide-spreading
gayly-dressed

STEPS 46 TO 50

are worthy
most successful
bade farewell
on their journey

sped merrily along
important errand
presented his gift
loveliest bride
horse-chestnut
won my throne

STEPS 51 TO 55

full of mischief
playing pranks
his magic power
grew heavier
comb her hair
Sure enough
comical little fellow
tinkling sound

STEPS 56 TO 60

began to worry
the canvas tents
a gilded band wagon
a beautiful chariot
Gallop-a-trot
Hobbledy-hop
Nixie, dixie
seated themselves
Hocus, pocus
swallowed the ladle

STEPS 61 TO 65

great wealth
Listen carefully

magic crumbs
The swan screamed
joined a circus
An organ grinder
curious procession

STEPS 66 TO 70

shadowy figure
crooning voice
glanced up rapidly
no soiled leaves
stared sleepily

STEPS 71 TO 75

demand the money
great malice
pelican's pouch
poisonous spider

pecked him savagely
flapped his great wings
joyous greeting

STEPS 76 TO 80

interesting notice
gave the signal
shrill pitch pipe
croaked a bass solo
played a tattoo
chanted a melody
tones of a fife
that he whistled
rich, ringing notes
flutelike notes
choir of sweet songsters
sang in chorus
merry throng dispersed

SIGHT WORDS—SECOND YEAR

STEPS 1 TO 5

Billy Goat
Nanny Goat
Giant Giro
Bumpety-bump
Thumpety-thump
Thudety-thud
You've crossed bridge turned

horns

taught

backward

pushed

danger

huge

Goldilocks

exactly

returned

Ugh

neither

STEPS 6 TO 10

Father Bear
Mother Bear
Baby Bear

STEPS 11 TO 15

Arthur
Raymond
Howard
youngest

son	STEPS 31 TO 35	STEPS 46 TO 50
bullfrog	Lilly Etta	King Louis
watched	Aunt Laura	Prince Roland
poured	Wee Bruin	Princess Angora
meshes	Mr. Eagle	Prince Charming
buy	umbrella	welcome
bought	wonderful	court
cause	trouble	attendants
moss	break	monkey
lining		pleasures
prize		palace
		kingdom
STEPS 16 TO 20	STEPS 36 TO 40	search
Spry Mouse	Hindu Sykes	passed
Mr. Bullfrog	Bob White	choose
Mr. Hawk	quails	search
among	company	distance
bruised	obeying	alas
luncheon	learned	nowhere
	feather	knelt
	injured	
	enemy	
STEPS 21 TO 25	many	
baskets		
whole		
circled		
STEPS 41 TO 45		
	Autumn	Punchinello
	Spring	Old King Cole
	South	Court Jester
White Rat	Maple Tree	brownie
Mr. Gray Fur	Elm Tree	fingers
Mayor Rat	Chestnut Tree	lose
North Wind	Cedar Tree	eyelids
uncle	heart	eyebrows
niece	word	wandered
mansion	mention	country
cottage	dragged	thousand
		dangled
		school
		lamb
		soul

STEPS 56 TO 60

Circus
Joe
Allan
Dutchmen
Harlequin
Columbine
Cock-Horse
Banbury Cross
Looby Loo
Crooked Man
Peter Piper
Professor Know-it-all
Dr. Foster
Gloucester
hurrah
entrance
lemonade
procession
veils
corporals
wand
touched
springboard
bought
royal
daughter
cupboard

STEPS 61 TO 65

Princess Lily
Hans
does
grasped

village
carriage
chariot
attendants
toward
comical
anyone

STEPS 66 TO 70

Careless Carl
Tidy Tom
Dreamland Town
Paper-Covered Book
Linen-Covered Book
Book Hospital
Sandman
East Wind
lesson
aches
through
straight

STEPS 71 TO 75

Pouchy Pelican
Mr. Stork
Mr. Rope
Mr. Waterfall
Mr. Tarantula
courtyard
dungeon
furnace
waddled
hastened

STEPS 76 TO 80

Meadow Lark
Prince Spring
Mr. Woodpecker
Queen of the Fairies
Chipping Sparrow
Warblers

Bumblebees
Mr. Bullfrog
Song Sparrow
Red-eyed Vireo
Jolly Bobolink
Noisy Blue Jay
Oriole
Nuthatch
Swallows
Scarlet Tanager
Goldfinch
Veery
Wood Thrush
Yellow Warbler
Little Wren
Robin
Bluebird
South Wind
Flower Elves
Lily-bells
Snowdrop
Violet
Crocus
Princess Summer
hours
honor
carol
rustled
promised

TEACHING VOCABULARY

Second Year

<i>A</i>		
Arthur	bullfrog	chairs
among	buy	cause
able	between	chattered
antlers	brnised	cross
afterwards	banjo	cheerful
although	breeze	claimed
Aunt	baskets	chatterbox
Autumn	bringing	croaked
Angora	Bruin	center
attendants	bush	cluster
alas	branch	clever
admitted	breathless	circled
arrived	blustering	creeping
awakened	berries	contented
admired	bade	cottage
Allan	bride	carved
appear	brownie	cheerfully
anyone	bleating	company
arm	Banbury	chose
allow	bone	Chestnut
amused	billboard	Cedar
aches	better	covered
agreed	bagpipes	cozy
appeared	beauty	Charming
alighted	Book	court
	bass	choose
<i>B</i>	Bobolink	cracked
Bumpety-bump	Blue Jay	commanded
bridge	birch	comb
backward	burst	comical
bumping		country
belonged	<i>C</i>	Cole
bedroom	club	catches
balsam	crossed	color
	cabin	curl
	cooling	circus

canvas	delighted	edge
chariot	downward	excuse
corporals	dainties	escape
Columbine	different	evening
Cross	dressed	Elm
crooked	dreaming	errand
cupboard	dragged	entrance
curtain	distance	enough
cobwebs	decide	eyelids
carefully	dangled	eyebrows
crumbs	dixie	eight
curious	disappear	East
carriage	Dutchmen	envy
comical	Dr.	eraser
chain	daughter	Elves
clown	drawn	echoed
captives	does	
crooning	dyes	<i>F</i>
Careless	Dreamland	
Carl	drowsy	family
closed	demand	feeling
certainly	dungeon	feet
careful	dispersed	flowers
courtyard	dales	front
coil	decided	fir
crowd	died	foolish
cleaned		frisked
chanted		fur
choir		flies
chorus	<i>E</i>	
Chipping	end	felt
Croesus	entered	flying
concert	exactly	floating
carol	empty	fountain
chirped	enjoyed	flown
chimes	else	feast
	ever	fowler
<i>D</i>	Etta	feather
dwarf	Eagle	flock
danger	exclaimed	fluttered
	excited	follow
	enemy	farewell

fairies	gallop	hoop
farmer	gently	hickory
forgotten	Gloucester	Hans
fellow	grinder	Hospital
ingers	grasped	hurt
form	glanced	hardly
fiddlers	greeting	hastened
Foster	gatekeeper	honor
forget	glee	humming
funny	Goldfinch	
figure	greeted	
flapped	gowns	
furnace		<i>I</i>
fishpond		instead
ailed		idea
foes		indeed
fife		ivory
flutelike	huge	injured
Fairies	horns	instantly
Flower	hidden	intended
finally	happily	important
flitting	Howard	interesting
frail	hemp	
	hurry	
	hoarse	<i>J</i>
	hobble	
<i>G</i>	Hawk	just
	herbs	journey
Giant	handle	join
Giro	happiest	Jester
gruff	harm	Joe
Goldilocks	himself	jet
grasses	haste	Jolly
growing	hinder	joyous
grains	harvest	jailor
greatest	heart	jay
gnaw	horse-chestnut	
grateful	heavier	<i>K</i>
gratitude	hair	
gayly	hurrah	knew
gift	Hobbledy-hop	kindness
gilded	Harlequin	

kingdom		M	
kept	move		neck
knelt	monster		nearly
	midst		nodded
	merrily		narrow
L	meshes		niece
	moss		nowhere
low	muddy		number
latch	more		nimby
lying	mats		nixie
listen	mayor		noble
lining	marry		newspaper
leading	married		notice
loosely	mansion		notes
leaked	matter		Noisy
luncheon	mistaken		Nuthatch
lily	mount	O	
Lilly	many		over
Laura	meant		obeying
learned	market		older
large	Maple		ordered
leader	mention		ouch
last	monkey		organ
loveliest	merrymaking		offered
Louis	mischief		Oriole
later	magic	P	
lamb	midst		pushed
lifted	messenger		porridge
ladle	money		poured
lemonade	malice		path
lose	melody		prize
lords	mimic		pony
lively	matin		piece
lowered		N	pond
listen			plant
leading	neither		picks
Linen-Covered	nor		person
lesson	noises		pleasing
lullaby	need		
Lark	nibbled		
Lily-bells			

planned	pitch	
plaintive	pipe	
prepared	prepare	
protect	posted	
piped	promised	
panting		S
presented		suddenly
Prince		safely
Princess		swiftly
pleasures		shady
palace		spread
passed		squeaky
perform		son
pitter-pat		skill
platform		Shetland
promised		served
Punchinello		scarcely
prize		splash
people		stalk
pranks		sharp-pointed
power		slender
pickled		soda-water
peppers		sweet-chocolate
procession		scrambled
perched		spyglasses
Peter		sobbing
Piper		swoop
Professor		supported
peanuts		several
plaster		stepped
placed		scolding
Paper-Covered		succeed
page		sent
patched		spring
Pouchy		South
Pelican		shrill
pouch		shivered
poisonous		shelter
pecked		storms
praises		successful
presently		sped
		squirrel

search	soar	tiptoed
spread	silken	thousand
strange	straight	tiniest
shining	shadowy	tents
sounded	stared	tinkling
story	Sandman	touched
smallest	sorry	trotted
secured	scowl	thirteen
suit	studying	toward
school	seemed	towers
sulked	saying	town
screamed	slipped	Tidy
since	straps	Tom
soul	signal	torn
sleepy	solo	tossed
swan	songsters	Tarantula
sighed		twinkling
swimming		trembled
smiling		tank
splendid	tiny	tattoo
stroked	tried	tones
spider	Thumpety-thump	throng
savagely	Thudety-thud	through
stork	turned	Tanager
shouted	taught	Thrush
spoken	twirl	tenor
straightway	tasted	tripped
shocking	tired	tune
season	tumbled	trunk
seated	tie	twittering
swallowed	tow	
sign	traveled	
springboard	thirsty	
snow-white	topmost	unable
swept	trouble	Ugh
Sparrow	thorn	upstairs
Swallows	talked	upward
Scarlet	themselves	uprooted
South	throughout	uncle
Snowdrop	thickly	umbrella
Summer	throne	Ugly

<i>V</i>	wheat wide world wife wonderful wondered work wisest waited word wild wide-spreading whirled worthy won welcome wooden wandered wand worry wagon	wealth willingly wrinkle Waterfall waddled wound wicked whistled Woodpecker Warblers Wren warbled
<i>W</i>	wiggle window watched woven wished wax whole weave	<i>Y</i> youngest yellow yonder yesterday Yellow

THIRD YEAR

Aims. (1) *To provide material that will enlarge the child's thought and speaking vocabulary, with the constant consideration of his interest at this stage of development.*

(2) *To present enough of the familiar in the context to furnish review or drill.*

(3) *To continue phonetic drill, and to apply the same.*

Suggestions for teaching the Third Year work may be found in Type Treatment for the Second Year. (Pages 226-228.)

It is not necessary that the stories in the third year be read in the order in which they are given in the book. The stories may be selected for correlation purposes. The variety of stories suggests the various treatments of the same. The stories may be dramatized if they lend themselves to dramatization. Familiar fairy stories afford excellent material for oral purposes. Nature stories may be used as a basis for study in nature and geography, as well as for language. The various elements of nature are identified through folktale, myth, and legend. The stories that deal with peoples of different lands may be used for geography and also for history. The numerous poems may be used to satisfy the rhythmic and æsthetic sense of the child. Some of the stories are purely imaginative, others appeal to a sense of humor.

The manner of conducting the lesson will depend upon the story selected. The divisions of the story into thought-groups will assist the child to think logically and will be a guide in oral reproduction. In the language work, the teacher should aim for original sentences (paraphrase), thus making

use of enlarged vocabulary. Encourage the individuality of the child, and allow him to use his own initiative. For example, the details of dramatization may be arranged by different pupils.

Devices. (1) Allow a bright pupil to read the entire story aloud, for other children to reproduce orally.

(2) Have a pupil who is inclined to be slow read the story. When he hesitates in pronouncing a word, allow the other children, who have their books closed while listening to the story, to try to supply the word. This, as well as the preceding device, calls for close attention on the part of every child in the class.

The list given below shows the several types of stories and poems :

Dramatization: Hansel and Gretel, Cinderella.

Fairy Stories: Thorn Rose, Cinderella, Hansel and Gretel, Queen Hulda and the Flax, The Magic Girdle.

Indian Folklore (Closely allied with Nature): The Beavers' Lodge, Manitou and the Squirrels, The Swift Runner, Brother Rabbit, Gray Mole and the Indian, The Water Lilies, The Corn-fields, The Gift of Corn.

Nature and Geography: Sennin the Hermit, The Frog's Travels, The Merchant's Caravan.

Mythology: The Bag of Winds, Diana and Apollo, Great and Little Bear.

Humor: Why the Sea is Salt, The Bonfire in the Sea, The Magic Girdle.

Wonder Tale: Aladdin and the Magic Lamp.

Serial Story: Robinson Crusoe.

Poems: The Land of Story Books, Hiawatha's Brothers, Queen Mab, The Wind, The Tree, Hiawatha's Sailing, Where Go the Boats, The Boy and the Sheep, Robin Redbreast, The Cornfields, A Boy's Song, Aladdin's Lamp, The Whiting and the Snail.

FAIRY TALE

Poem. THE LAND OF STORY BOOKS.

Story. HANSEL AND GRETEL.

- Thought-groups.** 1. P. 6, 7 (six lines).
2. P. 7 (begin with line 7), 8 (thirteen lines).
3. P. 8 (begin with line 14), 9 (ten lines).
4. P. 9 (begin with line 11), 10, 11 (one line).
5. P. 11 (begin with line 2).
6. P. 12, 13 (three lines).
7. P. 13 (begin with line 4), 15 (six lines).
8. P. 15 (begin with line 7), 16. 10. P. 18, 19 (two lines).
9. P. 17. 11. P. 19 (begin with line 3), 20.

Word Groups: busily at work; mending brooms; knitting stockings; squeaky voice. (For clear enunciation.)

Context Words: Peter, Gertrude, Hansel, Gretel, Germany, Sandman, Dew Fairy, Witch of the Forest, Elder Bush, anxiously (p. 9), worse (p. 10), guessed (p. 18).

Note. Use the context for these words. Through silent reading, the pupils may find the characters and places in the story. Other words given need special drill. Pupils may find the words given here and read the sentences or paragraphs in which these occur.

Grouping: village (p. 6), knitting (p. 6), gather (p. 8), terrible (p. 9), squeaky (p. 15), unfastened (p. 19), clasped (p. 20).

Note. Have the pupils find these words in the context and read the word groups in which they occur. This exercise is an aid to clear enunciation in oral reading. It will also assist in correct phrasing.

Phonetics: (1) Key Words: (a) *nymph* (*ph* = f), orphan, cipher, sphere, phrase, camphor, phonograph, pharmacy, triumph; (b) *darkness* (*ness*), boldness, weakness, thickness, richness, fitness, lightness.

(2) Test Words (Words in the story, containing familiar phonetic elements. These words are to be recognized by means of their phonograms): husband, presently, lazy, finished, thrown,

punish, nimbly, silly, strawberries, potatoes, meanwhile, hungry, whispered, terror, unfastened, huddled, slumbers, twelve, tripped, gingerbread, nibbling, muttered, astride.

(3) Enunciation (Words found in the story, to be written upon the blackboard for practice in clear enunciation): (a) Consonant — **m** (see Manual, p. 319) — maker, mother, mending, milk, meanwhile, making, mossy, man, midnight, made, magic, move; (b) Vowel — **ā** (long) (see Manual, p. 304) — maker, day, became, play, lazy, taking, brave, strange, babe, gray, came, made, way, rays, wake, ate, cage, bake, table; (c) Vowel — **ō** (medial) (see Manual, p. 309) — gone, song, mossy, long, softly.

(4) Independent Recognition (Words, not in the story, to establish the independent recognition of words. Teach the accent mark): main'sail, va'cate, na'tive, ma'jor, sa'cred, a'éroplane.

FABLE

Story. THE EAGLE AND THE FOX.

Thought-groups. 1. P. 21. 2. P. 22, 24 (three lines).
3. P. 24 (begin with line 4, through line 17).
4. P. 24 (begin with line 18), 25.

Word Groups: terribly frightened; small grass stalks.

Grouping: talons, porpoises (pronounced pôr'püs-ez), prove.

Phonetics: (1) Key Words: *hasten* (*t* silent letter), often, soften, listen, castle, trestle, nestle, chestnut, glisten, whistle, epistle, fasten, mortgage, moisten.

(2) Test Words: demanded, lonely, seals, walruses, whales, mainland, raft, ashore.

(3) Enunciation: (a) Consonant — **g** (hard) (see Manual, p. 315) — eagle, egg, grass, great, angry, grasped, going, began; (b) Vowel — **ē** (long) (see Manual, p. 306) — eagle, tree, he, me, these, she; **ĕ** (short) (see Manual, p. 307) — eggs, nest, left.

(4) Independent Recognition: conceal', pe'ony, bequeath', mem'orable, anem'one.

Clear Articulation: The angry eagle threw down an egg.

INDIAN FOLKLORE

Poem. HIAWATHA'S BROTHERS.

Story. THE BEAVERS' LODGE.

- Thought-groups.** 1. P. 27 (sixteen lines).
2. P. 27 (begin with line 17), 29 (sixteen lines).
3. P. 29 (begin with line 17), 30, 31 (three lines).
4. P. 31 (begin with line 4), 33 (four lines).
5. P. 33 (begin with line 5).

Word Groups: busy people; winding tunnel; the dainty house; a hearty welcome.

Context Words: Big Chief, Great Spirit, Master Beaver, wampum.

Phonetics: (1) Key Words: (a) *guest* (*u* silent letter), guard, guess, guide, guild, guile, guilt, guise; (b) *nevertheless* (*less*), breathless, heartless, useless, needless, artless.

(2) Test Words: distance, shore, beaver, plenty, bestowed, lodge, spaces, proud, dome-shaped, stranger, poplar, birch, willow, lilies, suited, choice, maiden, neighbors, wedding, otters, weasels, muskrats, council, cozy, handsome.

(3) Enunciation: (a) Consonant — **b** (see Manual, p. 313) — big, beaver, obey, busy, bow, belt, bestowed, birds, build, built, birch, bark, bank, beautiful, noble; (b) Vowel — **ă** (short) (see Manual, p. 305) — traveled, at, sat, am, and, have, an, dam, had, handsome.

(4) Independent Recognition: attack', animal'eule, antip'odes, Aphrodi'te, asbes'tos.

Story. MANITOU AND THE SQUIRRELS.

- Thought-groups.** 1. P. 34 (eight lines).
2. P. 34 (begin with line 9), 35.
3. P. 36 (fifteen lines). 4. P. 36 (begin with line 16), 37.
Word Groups: to eat greedily; began to cough; nibble acorns.
Context Words: Manitou (pronounced mān'ī-tōō), scarcely.

Phonetics: (1) Key Words: (a) *invitation* (*tion* = shŭn), regulation, education, observation, instruction, production, condition, ammunition, opposition; (b) *begged* (*ed* = d), slammed, shamed, robbed, rubbed, grinned, lined.

(2) Test Words: grandmother, facing, feast, accept, wood-pecker, ashes, impolite, hollow.

(3) Enunciation: (a) Consonant — t (see Manual, p. 313) — Manitou, tell, about, great, to, sat, told, meat, lifted, until, it, tree, forest, together, feast, invite, accept, first, impolite, tasted, instant, taken; (b) Vowel — ö (short) (see Manual, p. 309) — of, onward, not, fox, hollow.

(4) Independent Recognition: colosse'um, com'batant, con'fiscate, conversa'tion.

Story. THE SWIFT RUNNER.

- Thought-groups.** 1. P. 38 (fourteen lines).
2. P. 38 (begin with line 15), 39 (eleven lines).
3. P. 39 (begin with line 12), 40.

Word Groups: the swiftest runner; great antlers; gnawing twigs.

Context Words: Black Bear, White Rabbit, Swift Runner.

Phonetics: (1) Key Words: (a) *proclaim* (*pro*), provide, pronounce, propose, profound, proceed, promote, procure; (b) *decided* (*ed*), derided, demanded, protested, contested, descended.

(2) Test Words: olden, contest, offered, brambles, woodland, skillfully.

(3) Enunciation: (a) Consonant — r (see Manual, p. 318) — runner, offered, reward, pair, antlers, gathered, other, first, disappear, ready, cheers, returned, winner; (b) Vowel — i (short) (see Manual, p. 308) — in, animals, himself, swiftest, his, running, win, meeting, rabbit, willing, cutting, doing, begin, gnawing, swiftly, skillfully. (For clear articulation.)

(4) Independent Recognition: in'nocence, tin'sel, shriv'el, rich'-ness, clum'siness.

Story. BROTHER RABBIT.

- Thought-groups.** 1. P. 42 (nineteen lines).
2. P. 42 (begin with line 20), 43.
3. P. 44 (twenty lines).
4. P. 44 (begin with line 21), 46.

Word Groups: crisp and brown ; followed the footprints ; turned pure white.

Context Words: Eagle Eye, canoe.

Phonetics: (1) Key Words: (a) *pushed* (*ed* = t), crushed, fished, mashed, knocked, wrenched, wrecked, gnashed ; (b) *mountain* (*tain* = tăñ), curtain, certain.

(2) Test Words: prairie, hunters, paddled, hauled, miles, plenty.

(3) Enunciation: (a) Consonant — n (see Manual, p. 320) — one, in, Indian, neither, nor, plains, gone, canoe, morning, animals, again, return, against, enemies, soon ; (b) Vowel — ū (see Manual, p. 311) — Summer, hunters, up, hung, slump.

(4) Independent Recognition: consum'mate, mor'ibund, rotund', pronuncia'tion.

Clear Articulation :

“None knew thee but to love thee,
None named thee but to praise.”

FAIRY STORY

Poem. QUEEN MAB.

Story. CINDERELLA.

- Thought-groups.** 1. P. 50 (thirteen lines).
2. P. 50 (begin with line 14), 51 (sixteen lines).
3. P. 51 (begin with line 17), 52 (eighteen lines).
4. P. 52 (begin with line 19), 54, 55 (two lines).
5. P. 55 (begin with line 3), 56 (six lines).
6. P. 56 (begin with line 7), 57 (two lines).
7. P. 57 (begin with line 3), 58 (five lines).
8. P. 58 (begin with line 6).

9. P. 59, 60 (ten lines).
10. P. 60 (begin with line 11).
11. P. 61, 62 (five lines).
12. P. 62 (begin with line 6).
13. P. 64.

Word Groups: the largest pumpkin; touched the rind; splendid livery; elegantly dressed.

Context Words: Cinderella, Fairy Godmother, lizards, cushion.

Phonetics: (1) Key Words: (a) *procession* (*sion* = shǔn), succession, session, impression, mission, commission, admission; (b) *jealous* (*ous* = ūs), various, curious, odious, copious, serious, glorious.

(2) Test Words: selfish, daughters, housework, intended, parrot, kitchen, cinders, clothes, dressmaker, satin, velvet, swan's-down, advantage, sobbed, pumpkin, scooped, coach, breathlessly, lizards, footmen, alarm, livery, costume, pearls, elegant, rubies, sparkling, crouching, knelt.

(3) Enunciation: (a) Consonant — **w** (see Manual, p. 317) — woman, was, were, went, washed, window, wear, wish, want, will, watering, with, waiting, wonderful, would, worn, warming; (b) Vowel — **i** (long) (see Manual, p. 307) — time, fire, fine, find, night, rind, live, mice, drive, chime, arrived.

(4) Independent Recognition: bronchi'tis, appendici'tis, menin-gi'tis, Goli'ath, gladi'olus, aecli'mate.

GREEK MYTHOLOGY

Poem. THE WIND.

Story. THE BAG OF WINDS.

- Thought-groups.**
1. P. 66, 67 (three lines).
 2. P. 67 (begin with line 4, through line 15).
 3. P. 67 (begin with line 16), 68 (eight lines).
 4. P. 68 (begin with line 9), 70 (two lines).
 5. P. 70 (begin with line 3), 71 (five lines).
 6. P. 71 (begin with line 6).

Word Groups: cease his roaring ; go sullenly back ; sing a song ; on their journey.

Context Words: Edus (pronounced ē'o-lüs), North Wind, East Wind, West Wind, anchored.

Phonetics: (1) Key Words: (a) *whirl* (*irl*), swirl, twirl, girl ; (b) *freeze* (*eeze*), breeze, wheeze, sneeze, squeeze.

(2) Test Words: imprisoned, exercise, mischief, tempest, blanket, discovered, unruly, harbor, treasure, suffered, hardship.

(3) Enunciation: (a) Consonant — **v** (see Manual, p. 316) — eaves, have, voice, waves, leaves, cover, very, giving, evening ; (b) Vowel — **ō** (long) (see Manual, p. 308) — home, go, blow, over, snow, O, open, gold, arose.

(4) Independent Recognition: explode', ep'isode, provoke', mar'igold, withhold'.

Story. DIANA AND APOLLO.

Thought-groups. 1. P. 72, 73 (three lines).

2. P. 73 (begin with line 4, through line 11).

3. P. 73 (begin with line 12).

Word Groups: a floating island ; the wood nymphs ; a golden chariot ; wonderful present.

Context Words: Diana, Apollo, Neptune, Jupiter, Master, Silver Bow, earth.

Phonetics: (1) Key Words: (a) *pillar* (*lar* = lēr), regular, popular, angular, singular, particular, perpendicular ; (b) *creature* (*tūr* = tūr), furniture, overture, temperature.

(2) Test Words: marble, graceful, heaven.

(3) Enunciation: (a) Consonant — **d** (see Manual, p. 314) — island, lived, had, Diana, fastened, rapidly, day, followed, wood, wandered, deer, hunted, bestowed, golden, land, wonderful, prized, used, called ; (b) Vowel — **ä** (= ö) (see Manual, p. 306) — was, wandered, swan.

(4) Independent Recognition: swamp'y, wasp'ish, war'ren, wat'tle, wad'ding, wam'pum.

FAIRY STORY

Poem. THE TREE.

Story. THE FAIRY TREE.

- Thought-groups. 1. P. 76 (fifteen lines).
2. P. 76 (begin with line 16), 77 (five lines).
3. P. 77 (begin with line 6), 78 (six lines).
4. P. 78 (begin with line 7).
5. P. 79, 80 (fifteen lines).
6. P. 80 (begin with line 16), 82 (eight lines).
7. P. 82 (begin with line 9), 83.

Word Groups: obeyed her commands; fringed with pearls; heard the sweet voice.

Context Words: Flora, Rainbow, Fairy Tree, ivory, buried.

Phonetics: (1) Key Words: (a) *wait* (*ait*), bait, strait; (b) *sister* (*ter*), minister, register, canister, chorister, dissenter, banter, roster, sequester.

(2) Test Words: household, basin, delightfully, gathering, mossy, flashed, colors, scales, crumbs, playfellow, oldest, baked, hastened, fringed, trembled.

(3) Enunciation: (a) Consonant — **f** (see Manual, p. 316) — Fairy, family, Flora, forest, fire, fell, often, for, fish, flashed, fed, feed, following, flowers, fruit, feet, leaf, find, if; (b) Consonant — **ch** (as in *child*) (see Manual, p. 315) — each, kitchen, which, catch, marching, branches, reached; (c) Vowel — **oo** (see Manual, p. 309) — cool, coek-a-doodle-doodle-doo, too.

(4) Independent Recognition: reproof', lampoon', buffoon', forsooth,' whoop'ing.

Clear Articulation:

“Full fathom five thy father lies.”

The fairy leaf floated far away.

Flora fed the fairy fish.

INDIAN FOLKLORE

Poem. HIAWATHA'S SAILING.

Story. GRAY MOLE AND THE INDIAN.

Thought-groups. 1. P. 85.

2. P. 86 (fourteen lines).

3. P. 86 (begin with line 15), 87, 88 (six lines).

4. P. 88 (begin with line 7), 89 (seven lines).

5. P. 89 (begin with line 8, through line 20).

6. P. 89 (begin with line 21), 90 (fourteen lines).

7. P. 90 (begin with line 15), 92 (six lines).

8. P. 92 (begin with line 7), 93.

Word Groups: scorched and shriveled; furiously angry; fast disappearing; carrying messages; pliant branches.

Context Words: Gray Mole, Western Sea, Breaking Light, Big Sea Water, Red Willow, Marsh Reeds, Birch, Linden, Cedar, Larch, Alder, warriors.

Phonetics: (1) Key Words: (a) *presently (ly)*, carefully, proudly, softly, busily; (b) *singing (ing)*, standing, wandering, speaking, peeping, covering, starting, disappearing, shining, stirring.

(2) Test Words: messages, burrow, scorched, shriveled, summit, council, wholesome, nations, chimed, fibrous, rosin, cluster, snare, unfasten, picture-writing.

(3) Enunciation: (a) Consonant — **h** (see Manual, p. 315) — hungry, he, had, here, heard, Ha, home, his, himself, overhead, hill, hidden, high, how, hot : (b) Diphthong — **ou** (see Manual, p. 309) — found, proudly, boughs, councils.

(4) Independent Recognition: mount'ing, house'keeper, re-sound', founda'tion, sound'nness.

Story. THE WATER LILIES.

Thought-groups. 1. P. 94.

3. P. 96, 97.

2. P. 95.

4. P. 98.

Word Groups: hearts of gold ; a strange dream ; choose for yourself.

Context Words: Star Maiden, buffaloes.

Phonetics: (1) Key Words: (a) *nearer* (*er*), folder, mender, hearer, sweeter ; (b) *yourself* (*self*), herself, himself, myself.

(2) Test Words: lilies, floated, paddling, blossom, hundreds, listen.

(3) Enunciation: (a) Consonant — 1 (see Manual, p. 319) — beautiful, lilies, flowers, floated, paddling, gently, suddenly, little, smiled, listen, brightly ; (b) Vowel — ū (long — equivalents, *you*, *eu*), (see Manual, p. 310) — beautiful, you, youth, music, beauty.

(4) Independent Recognition: confuse', curios'ity, cu'bit, hu'man, hu'morous, pew'ter, renew'.

NORTHERN FOLKLORE

Poem. WHERE GO THE BOATS.

Story. WHY THE SEA IS SALT.

Thought-groups. 1. P. 100.

2. P. 101, 102 (nine lines).

3. P. 102 (begin with line 10).

4. P. 104.

5. P. 105 (sixteen lines).

6. P. 105 (begin with line 17), 106.

7. P. 107.

8. P. 108, 109, 110 (eight lines).

9. P. 110 (begin with line 9), 111 (fourteen lines).

10. P. 111 (begin with line 15), 112, 113.

Word Groups: asked for bread ; a huge snowball ; groped his way.

Grouping : cupboard (pronounced kǔb'ĕrd) (p. 106), porridge (p. 108), ocean (p. 111).

Context Words: Rich Brother, Poor Brother, Chief Dwarf.

Phonetics: (1) Key Words: (a) *sizzle* (*zle*), dazzle, muzzle, puzzle, drizzle, embezzle ; (b) *manage* (*age* = áj), personage, parsonage, hermitage.

(2) Test Words: chimney, covered, annoyed, angrily, dwarfs, trudged, snowball, attention, moment, twinkling, entrance, pouring, watching, quenched, boiling, kettle, crowded, teasing, grind, excepting, exchange, climbed, furnished, choicest, astonishment, oatmeal, twisted, screwed, handle, drowned, soaked, merchant, borrow, easier, voyage, procure, cargo, captain, consented, carefully, further, overboard, herrings, dozen, grind, mowers.

(3) Enunciation: (a) Consonant — **s** (breath sibilant) (see Manual, p. 316) — sea, salt, stingy, snow, starve, said, ask, us, this, dwarfs, so, seven, sang, still, six, steam, stood, suddenly, (Children find others); (b) Vowel — **o** (= ū) (see Manual, p. 309) — one, covered, brother, once, wonderful.

(4) Independent Recognition: com'forter, com'pass, com'pany.

JAPANESE FOLKLORE

Story. SENNIN THE HERMIT.

Thought-groups. 1. P. 114.

2. P. 115 (seventeen lines).

3. P. 115 (begin with line 18), 116, 117 (nine lines).

4. P. 117 (begin with line 10), 118.

Word Groups: long white beard ; into their midst ; recited some verses ; reached the entrance.

Context Words: Sennin, Japan, Hermit of the Mountain.

Phonetics: (1) Key Words: (a) *hermit* (*mit*), permit, admit, commit, remit, submit, transmit, omit ; (b) *nimble* (*ble*), thimble, tremble, humble.

(2) Test Words: far-away, direction, amuse, cherry, blossoms, nightingale, recited, verses, company, farewell, fragrant, depths.

(3) Enunciation: (a) Consonant — **p** (see Manual, p. 313) — Japan, play, pond, picked, surprised, stopped, patting, disappeared, depths, pointed, upwards, top ; (b) Vowel — **ä** (Italian *a*) (see Manual, p. 305) — far, father.

(4) Independent Recognition: palm'istry, mar'tin, gap'ing, ar'mament, barn'yard, heark'ening.

GREEK MYTHOLOGY

Story. GREAT AND LITTLE BEAR.

Thought-groups. 1. P. 120.

2. P. 122.

Word Groups: admire her; on pleasant nights.

Context Words: Callis'to, Jupiter, Juno, Arcas, Great Bear, Little Bear, North Star.

Phonetics: (1) Key Words: (a) *beautiful* (*ful*), plentiful, bountiful, merciful, useful; (b) *beauty* (*ty*), surely, variety, society, safety, sobriety.

(2) Test Words: revenged, terror, recognized, embrace, spear, pleasant.

(3) Enunciation: (a) Consonant — c (= k) (see Manual, p. 315) — Callisto, beeause, cave, Arcas, can; (b) Vowel — o (= oo) (see Manual, p. 309) — whom, move.

(4) Independent Recognition: disapprove', behooved', entomb', undo'ing.

FABLES

Poem. THE BOY AND THE SHEEP.

Story. THE BOY WHO CRIED WOLF.

Thought-groups. 1. P. 125 (seventeen lines).

2. P. 125 (begin with line 18), 126.

Word Groups: a lonely place; enjoyed the company; the herd of sheep.

Phonetics: (1) Key Words: (a) *forest* (*est*), interest; (b) *company* (*ny*), harmony, destiny, progeny, larceny, ceremony.

(2) Test Words: tended, excepting, valley, enjoyed, fooled, really.

(3) Enunciation: (a) Consonant — k (see Manual, p. 315) — dark, working, trick; (b) Vowel — oo (short) (see Manual, p. 309) — good; *equivalents* — could, would.

(4) Independent Recognition: understood', broth'erhood, undertook', forsook', like'lihood.

Story. THE LION'S SHARE.

Thought-groups. 1. P. 127.

2. P. 128 (seventeen lines).

3. P. 128 (begin with line 18), 129.

Word Groups: prowling along; attacked the wolf; divided the animal; watched greedily.

Context Words: King Lion, Friend Donkey.

Phonetics: (1) Key Words: (a) *angry* (*gry*), hungry; (b) *humblly* (*bly*), probably, affably, unspeakably, pardonably, fashionably, peaceably.

(2) Test Words: donkey, agreed, caught, portion, springing, taught.

(3) Enunciation: (a) Consonant — **c** (= s) (see Manual, p. 314) — certainly, piece, once; (b) Vowel — **ä** (= ô) (see Manual, p. 306) — call; *equivalents* — caught, taught.

(4) Independent Recognition: nau'seons, cau'liflower, cau'sation, cau'terize, au'dible.

FAIRY TALE

Poem. ROBIN REDBREAST.

Story. THORN ROSE.

Thought-groups. 1. P. 132 (eighteen lines).

2. P. 132 (begin with line 19), 133 (nine lines).

3. P. 133 (begin with line 10), 134.

4. P. 136 (eighteen lines).

5. P. 136 (begin with line 19), 137.

6. P. 138 (seventeen lines).

7. P. 138 (begin with line 18), 139.

8. P. 140, 141.

9. P. 142.

Word Groups: summer afternoon; pearl cradle; the sweetest voice; a spiteful laugh.

Context Words: Thorn Rose, Prince Courageous.

Grouping: guests (p. 132), hearth (p. 138), pigeons (p. 142).

Phonetics: (1) Key Words: (a) *fourth* (*th* = breath), fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth; (b) *disappear* (*dis*), disobey, disgrace, discharge.

(2) Test Words: rejoicing, hurry, afternoon, sleepily, ill-tempered, keyhole, cheerfulness, witty, generous, spindle, shook, forward, twisting, spinning, wheel, flaming, shadows, darkened, sunny, hedge, towers, enchantment, whatever, tiptoed, narrow, stairway, servants.

(3) Enunciation: (a) Consonant — **th** (as in *thorn*) (see Manual, p. 314) — through, health, thread, hearth, thick; **th** (as in *there*) (see Manual, p. 314) — them, the, that, then, there; (b) Vowel — **ee** (as in *teeth*) (see Manual, p. 306) — queen, sleepily, sweet, fifteen, asleep, wheel.

(4) Independent Recognition: disagree', ju'bilee, proceed', indeed', decree'.

FABLE

Story. THE WOLVES AND THE DEER.

Thought-groups. 1. P. 143 (thirteen lines).

2. P. 143 (begin with line 14), 144, 145 (seven lines).

3. P. 145 (begin with line 8).

Word Groups: swift runners ; your mouths closed ; attacked the deer.

Grouping : facing (p. 143), hungry (p. 145), opened (p. 145).

Phonetics: (1) Key Words: (a) *invited* (*in*), indeed, incrust, increase, incline, inclose, inane; (b) *prepare* (*pre*), present, presume, prevent, prevail, prefix.

(2) Test Words: wolves, attacked, wondered, escaped.

(3) Enunciation: (a) Consonant — **ng** (equivalent, *n* = *y*) (see Manual, p. 320) — hungry, angry, facing; (b) Vowel — **â** (see Manual, p. 305) — prepared; *equivalent*, there.

(4) Independent Recognition: star'ing, air'ship, there'abouts.

Word Groups: the difficult journey ; added disdainfully ; polite farewell.

INDIAN FOLKLORE

Poem. THE CORNFIELDS.

Story. THE GIFT OF CORN.

Thought-groups. 1. P. 147.

2. P. 148 (fifteen lines).

3. P. 148 (begin with line 16), 149, 150 (ten lines).

4. P. 150 (begin with line 11), 151 (twenty lines).

5. P. 151 (begin with line 21), 152.

Word Groups: glided swiftly along; wrestle together; with greenish husks; my green garments.

Context Words: Indians, Great Lakes, Brave Heart, Red Plume, Moon of Falling Leaves, Gift of Corn, conquered.

Phonetics: (1) Key Words: (a) *greenish* (*ish*), feverish, shrewish, boyish, girlish, yellowish, womanish; (b) *amazement* (*ment*), employment, instrument, endowment, payment.

(2) Test Words: destroyed, enemy, driven, settled, powerful, glided, stranger, smoke, stronger, succeeded, tripping, vanished, garments, kernels, heavens, tassels, rustled, ripening, roasted, cornfield, strength, brought, blessed, wrestle.

(3) Enunciation: (a) Consonant — *y* (see Manual, p. 319) — yellow, you, your; (b) Vowel — *ÿ* (= ī) — enemy, swiftly, suddenly, very, any, presently, instantly.

(4) Independent Recognition: leg'acy, Cyn'thia, pros'ody, unspeak'ably, vocab'ulary.

JAPANESE FOLKLORE

Poem. A BOY'S SONG.

Story. THE FROGS' TRAVELS.

Thought-groups. 1. P. 155, 156 (three lines).

2. P. 156 (begin with line 4, through line 13).

3. P. 156 (begin with line 14), 157 (ten lines).

4. P. 157 (begin with line 11), 158 (six lines).

5. P. 158 (begin with line 7).

Context Words: Japan, Tokio, Kioto (kyō'tō), bade (băd).

Phonetics: (1) Key Words: (a) *travel* (*cl* = ěl), novel, towel, trowel, hovel, marvel, gravel, vowel; (b) *acquaintance* (*ance* — vowel *a* much obscured), inheritance, utterance, sufferance, temperance.

(2) Test Words: difficult, especially, noses, exactly.

(3) Enunciation: (a) Consonant — **j** (see Manual, p. 315) — journey, just; (b) Vowel — **û** (see Manual, p. 310) — turned, further. *Equivelants*: were, early, world, heard, first, worth, journey.

(4) Independent Recognition: jour'neyman, bur'nish, bur'lap, bur'glar, research', earth'enware, pearl'fish, earth'quake.

EAST INDIAN TALE

Story. THE MERCHANT'S CARAVAN.

Thought-groups. 1. P. 159, 160 (three lines). 4. P. 163.

2. P. 160 (begin with line 4), 161 (two lines). 5. P. 164.

3. P. 161 (begin with line 3). 6. P. 165.

Word Groups: the merchant's goods; guide the caravan; continued the journey.

Context Word: Abdul (pronounced äb'dooł).

Phonetics: (1) Key Words: (a) *journey* (*ney* = ně), tourney, chimney, attorney, kidney, hackney; (b) *crystal* (*tal*, vowel *a* much obscured), brutal, acquittal, refutal, transmittal.

(2) Test Words: merchant, caravan, desert, camels, canvas, leather, barley, required, pilot, guide, stretched, nostrils, eagerly, oasis, waving, joyfully, refreshed, weary, lighten, fading, traders.

(3) Enunciation: (a) Consonant — **sh** (see Manual, p. 317) — wished, shone, shall, shade, fresh, refreshed, shouting; (b) Vowel — ě (see Manual, p. 307) — other, desert, over, leather, water, another, eagerly, after, supper, under, traders. *Equivelants*: forward, afterwards.

(4) Independent Recognition: Octo'ber, remem'bering.

EUROPEAN FOLKLORE

Story. QUEEN HULDA AND THE FLAX.

- Thought-groups.** 1. P. 166.
2. P. 167. 4. P. 170.
3. P. 168. 5. P. 171, 172.

Word Groups: snow-capped mountain; a deer appeared; across the pasture; a golden girdle; guarding the blossoms.

Context Words: Hans, Blue Grotto, Queen Hulda, Alpine.

Phonetics: (1) Key Words: (a) *antler* (*ler*), butler, pedler, cutler, sutler; (b) *thunder* (*der*), hinder, ponder, wonder, blunder.

(2) Test Words: peasant, pasture, crossbow, marksman, grazed, glittered, approach, tunnel, glimpse, crystals, girdle, jewels, ceiling.

(3) Enunciation: (a) Consonant — **wh** (see Manual, p. 317) — when, why; (b) Vowel — **á** (see Manual, p. 306) — ask, fastened.

(4) Independent Recognition: dane'er, staff, aft'er, graft, path.

ARABIAN NIGHTS

Poem. ALADDIN'S LAMP.

Story. ALADDIN AND THE MAGIC LAMP.

- Thought-groups.** 1. P. 174, 175 (eleven lines).
2. P. 175 (begin with line 12).
3. P. 176, 178 (twelve lines).
4. P. 178 (begin with line 13), 179 (six lines).
5. P. 179 (begin with line 7), 180 (seven lines).
6. P. 180 (begin with line 8), 181 (two lines).
7. P. 181 (begin with line 3, through line 19).
8. P. 181 (begin with line 20), 182.
9. P. 183. 14. P. 189.
10. P. 184 (eighteen lines). 15. P. 190.
11. P. 184 (begin with line 19), 185. 16. P. 191.
12. P. 186. 17. P. 192.
13. P. 188. 18. P. 193, 194.

Word Groups: a long distance; burning merrily; the colored fruit; a dainty breakfast.

Context Words: Aladdin, Persia, Magician, Mustapha, Genie (jē'nī), Slave of the Lamp, Princess, Sultan, Africa, niche.

Phonetics: (1) Key words: (a) *widow* (*ow* = ī), meadow, shadow; (b) *summon* (*mon* = mān), common, sermon, demon.

(2) Test Words: beckoned, tailor, nephew, delicious, powder, girdle, mumbled, sprinkled, emeralds, amethysts, muttered, terrified, managed, shutters, impossible, entirely, basins, thousand, pretended, disguised, exchange, secure, beloved.

(3) Enunciation: (a) Consonant — ci (= sh) (see Manual, p. 314) — Magician, precious; (b) Vowel — oi, oy (as in *oil, boy*) (see Manual, p. 309) — coins, oil, royal, joy.

(4) Independent Recognition: disappoint', tur'moil, purloin', com'terpoise, destroy'.

AUSTRALIAN FOLKLORE

Poem. THE WHITING AND THE SNAIL.

Story. THE BONFIRE IN THE SEA.

Thought-groups. I. P. 197.

2. P. 199. 4. P. 201, 202 (thirteen lines).

3. P. 200. 5. P. 202 (begin with line 14), 203.

Word Groups: came splashing down; were soon shivering; on frosty days.

Context Words: Australia, Fin-fin, Flying-fish.

Phonetics: (1) Key Words: (a) *foremost* (*fore*), forearm, forecastle, forefather, forefront, forefinger, foresight; (b) *comfortable* (*able*), portable, supportable, detestable, acceptable, accountable, presentable, warrantable.

(2) Test Words: bonfire, level, towered, gliding, foremost, circle, somersault, overhanging, serious, matches, smoldering, sputtered, crackled, forgetting.

(3) Enunciation: (a) Consonant — g (= j) (see Manual, p. 316) — edge, magic; (b) Vowel — ê (as in *there*, equivalent to â) (see Manual, p. 307) — where, there.

(4) Independent Recognition: heir'ess, heirloom, swear, forbear'.

SERIAL STORY

Story. ROBINSON CRUSOE.

Thought-groups. 1. P. 204.

2. P. 205. 6. P. 209.

3. P. 206. 7. P. 210.

4. P. 207. 8. P. 212.

5. P. 208. 9. P. 213.

10. P. 214, 215, 216 (six lines).

11. P. 216 (begin with line 7), 217, 218 (sixteen lines).

12. P. 218 (begin with line 17), 219 (seven lines).

13. P. 219 (begin with line 8), 221 (fifteen lines).

14. P. 221 (begin with line 16), 222.

Word Groups: to foreign lands; most miserable; many necessary things; on the desert island.

Context Words: Robinson Crusoe, Hull, London, Africa, Portuguese, South America, Brazil, Friday, English, England.

Phonetics: (1) Key Words: (a) *companion* (*ion* = yĕn), pinion, minion, dominion, opinion, onion, communion, million; (b) *difficult* (*cult*), occult.

(2) Test Words: grieved, miserable, resist, voyage, aboard, adventures, captured, pirates, managed, tobacco, hurricane, peering, difficulty, swimmer, alertness, drowned, ebbed, biscuits, carpenter, pistols, gunpowder, calendar, reckoning, belongings, savages.

(3) Enunciation: (a) Consonant — z (see Manual, p. 318) — Brazil; (b) Vowel — ʉ (= ə̄ — equivalent ew) (see Manual, p. 311) — Crusoe, crew, drew.

(4) Independent Recognition: ru'mor, pru'dent, grew, eschew'.

FAIRY TALE

Poem. THE WONDERFUL WORLD. Story. THE MAGIC GIRDLE.

- Thought-groups. 1. P. 224.
2. P. 225, 226 (twelve lines).
3. P. 226 (begin with line 13), 227, 228 (seven lines).
4. P. 228 (begin with line 8), 230 (seventeen lines).
5. P. 230 (begin with line 18), 231.
6. P. 232.
7. P. 233.
8. P. 234, 235, 236 (four lines).
9. P. 236 (begin with line 5).

Word Groups : to offend him ; a merry tune ; the heaviest part ; enjoying the ride ; the curious girdle.

Grouping : mending (p. 224), narrow (p. 225), choice (p. 226), world (p. 227), offend (p. 228), bargain (p. 230).

Phonetics : (1) Key Words : (a) *overlook* (*over*), override, over-step, overtake, overthrow, overturn ; (b) *unhappy* (*un*), unhealthy, unhurt, unhitch, unhinge, unharness.

(2) Test Words : cobbler, honey, blanket, shoulder, enjoying, bargain, commander.

(3) Enunciation : (a) — Consonant — x (= ks) wax, next ; (b) Vowels — ā, ē, ī, ō, ū, day, me, time, blow, tune ; ā, ē, ī, ō, ū, sat, mending, his, cobbler, hunter.

(4) Independent Recognition : a'miable, e'gotism, i'dleness, overhaul', u'nicorn ; ad'ipose, en'trance, impos'i'tion, opera'tion, understand'ing.

Clear Articulation :

“ I chatter over stony ways,
In little sharps and trebles,
I babble into eddying bays,
I bubble on the pebbles.”

GUIDE TO ENUNCIATION

THE organs of speech are a human music box, and the child should be taught to use them delicately and accurately.

The teacher should know the organs of speech and the science of their use. It is not sufficient for her to know that *p*, *b*, *t*, *d*, *g*, etc., are not sounded *per*, *ber*, *ter*, etc., but she should know why such enunciation is incorrect, and how to remedy it.

Vowel sounds have their source in the glottis and in the upper part of the larynx, which contains the cartilages called *vocal cords*.

The sounds originating here are variously modified by the tongue, teeth, lips, or other parts of the mouth as they pass through, each sound being affected as to quality by some particular part or parts. These modifications in the utterance of vowels are limited to changing the shape of the passage, so that the principal characteristic of a vowel is continuity of resonance, due to the fact that the passage of the breath is not interrupted.

Consonants, on the other hand, are caused by breath meeting interference at some point in the vocal passages. The character of this interference and of the interruption of the sound caused by it distinguishes one consonant from another.

Diaphragmatic breathing should be taught in connection with vowel enunciation. The proper position of the organs

of speech for correct utterance of each vowel and consonant should be thoroughly mastered by the teacher.

The statements in the following pages are in harmony with the Guide to Pronunciation in Webster's Secondary-School Dictionary or in Webster's New International Dictionary.

Lists of words illustrating each vowel sound should be written on the blackboard, to be used for drill. The diacritic marks, however, should not be taught to the children in the first three years.

Accent plays a very important part in clear enunciation, and drill on this is strongly advised wherever the children fail to place the accent properly, or to give proper stress to the accented syllable.

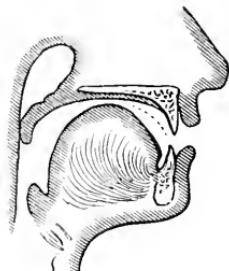
VOWELS

The Eight Principal Sounds of *a*

1. ā — as in *ale, fate*, is called long *a*, and is the name sound of this letter.

In this vowel the mouth is more open than in ē (p. 306); there is a wider separation of the lips and teeth. The tongue (in the

front part of mouth) is dropped a little lower, and at the end of this sound the organs, for a brief instant, are in the position of ī (p. 308). This sound is therefore said "to vanish to a point." The ā is considered a double vowel, being composed of ē + ī.



Ex. — Pay, may, vane, jay, tale, ape, fame, save, age, late.

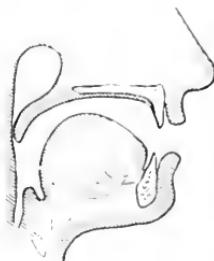
2. ā—as in *preface*, *senate*, is a modification of ā in unaccented syllables.

The sound ranges between ā (*ale*) and ē (*end*) (p. 307). It never "vanishes to a point," as ā does.

3. â—as in *air*, *fare*, *care*; this sound is called circumflex *a*.

In this sound there is a little more separation of the teeth than in ē (p. 307), and the tongue is tenser. This sound is the narrow sound correlative to the wide ā (*am*).

Ex.—Chair, pair, care, prayer, mare, rare, hare, bear.



4. ā—as in *at*, *add*; this is called short *a*.

The positions of organs of speech are practically the same as in ā (*air*), but the vowel sound is much shorter. This is peculiarly an English language sound and foreigners rarely give it correctly.

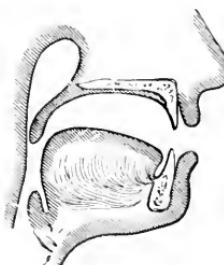
Ex.—Pan, hat, tack, man.

In some unaccented syllables the sound ā is greatly obscured, and is indicated by ā, as in *final*, *accord*, *rivalry*.



5. ä—as in *far*, *arm*, *ah*.

(Commonly called Italian *a*.) The mouth is wide open, and the tongue is in its natural flat position.



Ex.—Palm, mar, far, father, gape, arm, barn, hark.

6. á — as in *ask, glass, fast*.

In organic position this sound is between á (*am*) and ii (*arm*). It is not pronounced like ii; the main part of the tongue is raised higher toward the roof of the mouth, and the lower jaw is not so much depressed; neither is the mouth so widely opened. The vowel *a* has the sound á in many words, when followed by *sk, ff, ft, th, ss, sh, st*, and *nee*; as *ask, staff, graft, path, pass*, etc.

In some unaccented syllables this sound is greatly obscured, and is indicated by á, as in *asleep, sofa*.

7. á (= ô) — as in *awe, talk, swarm, water*. It is a long vowel.

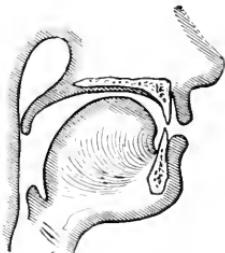
The mouth is wide open, the corner of the lips slightly rounded or drawn inward, the tongue depressed below its natural position.

Ex. — Pall, fault, shawl, daub, warm (rhymes with *form*), war (rhymes with *for*), yawn, vault, jaw, raw.

8. á (= ö) — as in *was, wander, quality*.

The identity of this sound with ö (*odd*) is seen in the fact that *wander* rhymes with *ponder* and *fonder*.

Six Sounds of e



1. é — as in *ere, eel*; this is *e* long and is the name sound of the letter.

The lips and teeth are slightly parted, and the upper surface of the tongue is very near the roof of the mouth, but does not touch it,



and therefore does not obstruct the voice. This is a narrow vowel and is not always an absolutely simple element. It commonly starts at a slightly wider angle (near ī — *ill*) and moves to consonant *y*, as in *yes*.

Ex. — She, peat, fear, read, cheer, theme, leash, leap, teeth.

2. ē — as in *enough, creation*, is a modification of ē in unaccented syllables.
3. ě — as in *cud, ebb*; this is short *e*. The syllable is usually closed by a consonant sound.

The mouth is in nearly the same position when uttering ě as it is in the first part of ā.

Ex. — Met, them, sex, never, let, red, less, berry, yet, head, then.

In some unaccented syllables this sound is greatly obscured, and is indicated by ĕ, as in *moment, garment*.

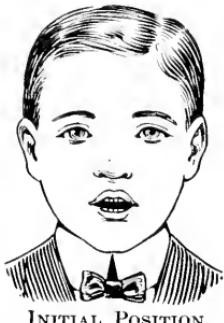
4. ē — as in *perform, maker*.

This sound comes before *r* in many unaccented syllables. The similar sound in accented syllables (*Ex.* — *her, infer*) is equivalent to ū (p. 310).

5. ē (= ā) — as in *there, where*.

This ē sound occurs only before *r*. (See ā, p. 305.)

6. ē (= ā) — as in *eight, veil, sleigh, they*. (See ā, p. 304.)



INITIAL POSITION

Four Sounds of *i*

1. ī — as in *time, ice, bind, pie*; this is long *i* and is the name sound of the letter.

The sound is double; the main part is the glide between the initial element ä (*arm*) and the terminal ī (*ill*).



FINAL POSITION

Ex. — Pie, sigh, kite, dive, aisle, size. *Equivalents.* — Type, by.

2. ī — as in *ill, pit, until*; this is short *i*.

The organs of speech are in nearly the same position as when ā is uttered. The tongue is a little lower in the mouth, thus widening the space between it and the roof of the mouth. This vowel is the wide counterpart of narrow ē.

Ex. — Fin, tip, this, whip, pin, dish. *Equivalents.*—Lady, baby.

3. ī (= ū) — as in *fir, virtue*, is the equivalent of *u* in *burn*, and of *e* in such words as *her, infer*.

4. ī (= ē) — as in *machine, intrigue*. (See ē, p. 306.)

This sound of *i* occurs chiefly in words of foreign origin.

Eight Sounds of o

1. ō — as in *old, over*; this is long *o*, the name sound of the letter.

The lips are rounded and the tongue depressed. This letter, like ā, changes its sound towards the end; it terminates in a “vanish” or momentary sound of ōō produced by contracting the lips. It is not necessary to compress the lips: merely narrow the lip passage.



The quality of ō before *r* in an accented syllable is sharply defined; and the “vanish” sound is ē rather than ōō. The radical part of the vowel is narrowed.

The lips are contracted and the jaw depressed, but less than for ô (*lord*).

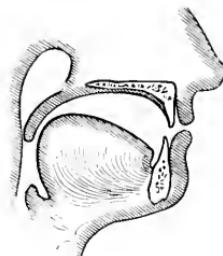
Ex. — No, pole, vote, bowl, soak, own, tore, roar.

2. ö — as in *obey*.

This sound differs from ō by absence of the vanish and by taking a wider form, which varies according to prolongation.

3. ô — (occurs only before *r*), as in *orb, order, lord*.

This sound is identical with a (*all*). (See p. 306.)



4. δ — as in *not, odd*; this is short *o*. It is a wide vowel. The lips are not as contracted as for a (*all*).

In some unaccented syllables this sound is greatly obscured and is indicated by \bar{o} as in *occur, connect*.

5. \ddot{o} — as in *song, loss, cost*. This is a medial sound between \hat{o} and \check{o} .

6. \underline{o} (= oo) — as in *do, prore, tomb*.

7. \check{o} (= \bar{o}) — as in *wolf, woman, bosom*.

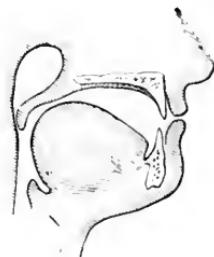
8. \grave{o} (= \check{u}) — as in *son, done, other*. (The letter is doubled in *blood, flood*.)

Diphthongs of *o*



1. \bar{oo} — as in *moon, fool*.

The sound is single; it is a long vowel. The lip must be rounded as much as possible without obstructing the voice. The tongue is dropped low in the front of the mouth.



Ex. — Ooze, loop, pool, woo, tooth, choose. *Equiralents.* — Do, canoe, group, rude, crew.

2. \widetilde{oo} — as in *foot, wool*. This is a wide form of the oo, and like oo is a single sound.

Ex. — Book, good. *Equiralents.* — Wolf, put, full, could, should.

3. ou — as in *out*; a true diphthong made up of a (*art*) and \widetilde{oo} (*look*).

Ex. — Pout, south, pouch, mouth, sound, loud. *Equiralents.* — Cow, owl.

4. oi, oy . — oi as in *oil, oy* as in *boy*. This sound is made up of \hat{o} (*or*) and \check{i} (*ill*).

Ex. — Oil, poise, toil, noise, boy, royal, joy.

Six Sounds of *u*

1. *ü* — as in *use, pure, cube, duty*; this is long *u* and is the name sound of the letter.

This sound is a diphthong which has *oo* as its terminal and main part. The initial element is brief and evanescent and varies from *y* (*yes*) to *i* (*ill*). The lips are slightly rounded on the initial element and then are drawn closer all the way through to the end of the *oo*. This labialization of the entire sound is very important.

In some cases, especially at the beginning of a syllable, the *y* sound, as the initial element, is clearly heard, as in *unit*; this *u* sounds like the word *yew*.

Ex. — Use, mute, pure, hue. *Equivalents.* — Europe, pew, hew, view, yew, you.

After *d, l, s, t*, and *th* the *ü* is given with *i* instead of *y* as the initial element; as in *duke, lute, suit, tune, enthuse*.

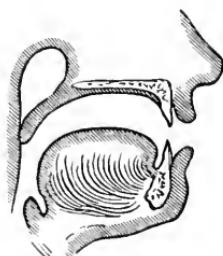
2. *ü* — as in *unite, emulate, supreme*.

This sound is a modification of *ü* and differs from it by taking *oo* (*foot*) as its final element in place of *oo* (*food*). The initial element is *y* (*yes*) or *i* (*ill*), as in the *ü* sound. In colloquial speech the initial element tends to assimilate with a preceding *t* or *d*, forming more or less clearly the sounds of *ch* or *j*; as in *nature, verdure*. This tendency is indicated by the marks *tü, dù*.

3. *û* — as in *urn, urge, burn*.

The mouth is opened less than for *ü* (*far*) and the back of the tongue is a little more depressed. Care should be taken to enunciate the following *r* distinctly.

Ex. — Burn, turn, nurse, cur. *Equivalents.* — Fern, earn, sir, word, world.



4. ū — as in *up, bud, us, under*; this is short *u*.

The vowel is a wide one and is voiced in the back of the mouth.

Ex. — Pum, nut, jut, up, mudge. *Equivalent.* — Love, doth, ton.

In some unaccented syllables this sound is greatly obscured, and is indicated by ū as in *circus, submit*.

5. ȳ (= oo) — as in *rude, rumor, blue, sure, jury*.

6. ȳ (= oo) — as in *bull, full, put, push*.

For sounds of ȳ, ȶ, and ȴ, see ī, ī, and ī, pp. 307, 308.

CONSONANT SOUNDS

PLACE OF ARTICULATION	ORAL				NASAL	
	STOPPED		OPEN			
	Voiced	Voiceless	Voiced	Voiceless		
Lips (labials)	<i>b</i>	<i>p</i>	<i>w</i> ¹	<i>wh</i> ¹	<i>m</i>	
Lower lip and upper teeth (labiodentals)			<i>r</i>	<i>f</i>		
Tip of tongue and edge of teeth	<i>th</i>	<i>th</i>	<i>r</i>			
Tip of tongue and gums back of upper teeth	<i>d</i>	<i>t</i>	<i>l</i>		<i>n</i>	
Blade of tongue and teeth	DENTALS		<i>z</i>	<i>s</i>		
Blade of tongue and gums back of upper teeth				<i>zh, j</i>	<i>sh, ch</i>	
Middle of tongue and hard palate (palatal)				<i>y</i>		
Root of tongue and soft palate (gutturals, or velars)	<i>g</i> (<i>go</i>)	<i>k</i>	<i>w</i> ¹	<i>wh</i> ¹	<i>ng (y)</i>	
Same position as following vowel (aspirate)			<i>h</i>			

¹ *w* and *wh* are articulated both at the lips and at the root of the tongue. They are therefore called labiogutturals.

DEFINITIONS

Breath sound is produced by forcing the breath against the organs at the place of obstruction, as in *f*, *s* (*so*), *sh*, *th* (*thin*), aspirate *h*.

Stopped action is caused when all sound is cut off, leaving an interval of silence during which the oral passage is closed at some point; as in *p*, *t*, *k*. Audible effects result from both the closing and the opening of the closed passage.

Glides are the effects produced by the voice as it passes from consonant to vowel, or *vise versa*; as in *ebb*, *go*, *saw*, *ought*.

Abruptness in English speech is due to :

(A) Initial form — forcing a passage between vocal cords pressed tightly together.

(B) Terminal form — by checking the tone more or less abruptly through a reverse process. Such actions (A and B) are called the "glottal stop" or the "glottal check."

Clicking is produced by the sudden and forcible impact of one surface upon another or their sudden separation, as heard in *p* and *t* and *k*.

Voiceless consonants are consonants made with breath sounds only, or by stopped action, as *p*.

Voiced consonants are consonants voiced or vocalized, as *b*.

Stopped voiceless consonants, as initial sounds, have audible puff, due to the sudden release of the compressed breath within the distended walls of the oral cavity, as *pay*, *kite*.

Stopped voiceless consonants when final have a percussive sound of lip or tongue against palate, as *cup*, *back*.

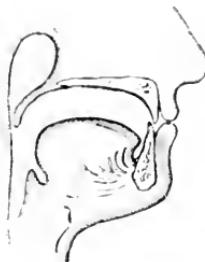
Note. In both positions these voiceless consonants produce and are modified by the "glottal stop" and the "click." In an initial it is due to the abrupt beginning of the vowel and the sudden separation of the organs. In the finals the sudden impact of the organs produces the "click," and at the same instant the abrupt cutting off the vowel is produced by the "glottal check."



p — as in *pin*, is a voiceless consonant.

Bring the lower lip against the upper; a slight puff of breath escapes as the lips part.

NOTE.—Allow child to puff so that it may be felt or to puff out a candle.



Ex. — Peel, pit, post, png, keep, tip, cope, cup.

b — as in *bib, rob*, is a voiced consonant.

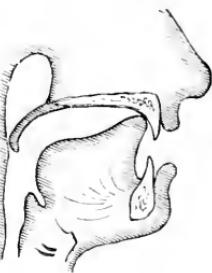
Lips are in the same position as for *p*; but a voiced breath is directed toward the closed lips; this results in a muffled tone made by the vocalized breath as it is injected into the cavity *very softly*.

Ex. — Bean, bit, bat, boast, feeble, bail, cab, robe.



t — as in *tin*, is a voiceless consonant.

It is formed by the tip of the tongue against the back of the upper teeth, stopping for an instant the breath which is passing outward, then allowing it to pass in a slight puff.



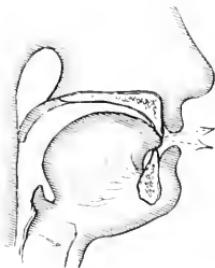
Ex. — Tea, tin, ten, eat, wit, net, tame, tan, time, mate, hat, bite.

Groups of words for practice :

Tie tight. I tied it. Not at all.

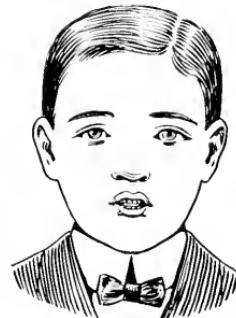
A twister, a twisting, a twist, etc.

th — as in *thin*, is a voiceless consonant, but more continuous than *t*, and modified by the aspirate *h*.



Flatten the tongue, and place the end of it against the edge of the upper teeth, then breathe steadily.

NOTE. — Tell the child to stick out the tip of the tongue between the teeth and say *thick, thin*. This is excellent drill for those that stutter.



Ex. — Theory, thick, wrath, thought, youth, sheath, smith, mouth, broth, breath.

th — as in *this, then, thy*, is a voiced consonant.

Ex. — These, this, that, them, there, brother, thou, thine.

NOTE. *th*, voiceless

noun mouth

noun bath

noun wreath

sing. noun month

sing. noun wreath

th, voiced

verb mouthed

verb bathe

verb wreath

plural noun mouths

plural noun wreaths

d — as in *did, deed*, is a voiced consonant. It is like *t* except that it is voiced.

Ex. — Deed, dine, daily, feed, pride, avoid, dumb, dole, made, need, mud, load.

When preceded by a voiceless consonant in the same syllable, *d* has the sound of *t*; as *hissed, hooked, arched*.

c — has two principal sounds, called soft and hard.

Soft *c* sounds like *s* (p. 316), and is made by the tongue against the hard palate; *c* is soft before *e, i*, or *y*.

Ex. — Civil, cent, face, fence, bicycle.

In some words soft *c* combines with a following *i* or *e* to form the sound of *sh*. For example, in *delicious, precious, ocean*.

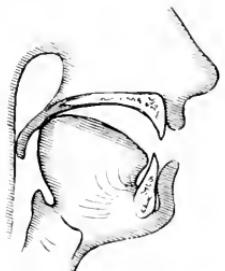
Hard *c* sounds like *k*, as in *cart, cargo*.

It is made by the tongue against the soft palate.

ch — as in *child*, is a combination of the sounds of *t* and *sh* (p. 317).

Ex. — Cheap, churn, chowchow, chose, peach, arch, voucher, roach.

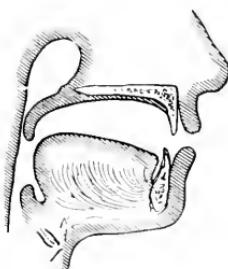
NOTE. — *ch* = 1 — regular sound of *ch* in *church*.
2 — *sh* in *chagrin, machine*.
3 — hard *c* (— *k*) in *chorus, echo*.



k — as in *kick*, is a guttural voiceless consonant.

Place the back of the tongue against the soft palate.

Ex. — Keen, cake, kind, dock, speak, neck, pike, clock. *Equivalents.* — Care, cart, coal, cone; queen, quick.



h — is a voiceless consonant, called *aspirate*.

The sound of *h* is produced by emitting the breath with some force from the mouth in any of the vowel positions.

Ex. — Heard, hoard, hook, hale.

j — as in *judge, jaw*, is the voiced consonant corresponding to voiceless *ch*.

This is a combination of the sounds of *d* and *zh*. The sound is also represented by soft *g*.

Ex. — Jail, jar, June, join, jovial, job. *Equivalents.* — Siege, gin, ridge, huge, page.

g — is a voiced consonant, with two different sounds, hard and soft.

Hard *g*, as in *go*, is a guttural, like *k* except that it is voiced. It is produced by the tongue and the soft palate. The voice is forced

into the cavity of the pharynx, which is closed by the soft palate and then arched, to bring the lower border in contact with the tongue. While on the curve it is pressed back against the walls of the pharynx.

g is hard — before *a, o, u, l, r, s*, as in *gay, gun, glad, grow*; sometimes hard before *e, i, or y*, as in *get, give, gig, muggy*; always hard at the end of a word.

g is soft like *j* in many words where it is followed by *e, i, or y*, as in *gem, rage, magic*.

gh = *g* hard, as in *ghost, ghastly*.

= *f* in some words after *au* or *ou*, as in *laugh, cough*. It is often silent after *i, aa*, or *oo*, as in *high, caught, dough, through*.

f — as in *fife*, is an open voiceless consonant.

The lower lip is raised to the upper teeth and the breath escapes through the interstices and sides of the lips and teeth.

In *of, f* takes the sound of *v*.

Ex. — Fine, fit, roof, knife, tiff, foot. *Equivalents.* — Rough, enough, trough, telegraph, photograph, philosophy.

v — is the same as *f* except that the consonant is voiced.

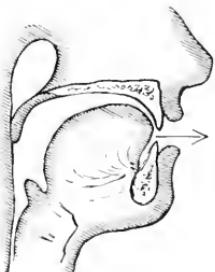
Ex. — Veal, vale, vine, weave, wave, hive.

s — as in *sin*, is a voiceless sibilant.

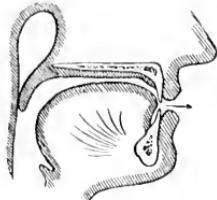
The tip of the tongue placed back of the upper teeth leaves a slight orifice through which the breath is forced, and as it impinges upon the edges of the upper or lower teeth it produces a sharp hiss.

This *s*, as in *see, so, stay, fits*, is pure breath.

Other Sounds of s. — *s* has the sound of *z* (voiced breath) in many words; for example, *is, rides, music*.

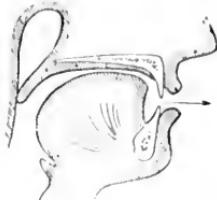


s has the sound of *sh* in *sue*, *sugar*; and *si* has the same sound in *mansion*, *version*, etc.



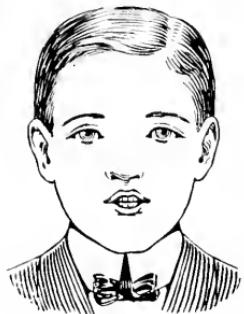
HISSING POSITION

s has the sound of *zh* (like *z* in *azure*) in such words as *vision*, *leisure*.



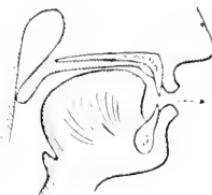
HUSHING POSITION

The difference between the hissing and hushing sounds of *s* is due to the position of the tongue. In the first the tongue is closer to the teeth, in the second the tongue tip seems to become a vertical line. The tongue is closer to the teeth in the hissing position and touches the roof of the mouth in the hushing position.



sh — is an open voiceless consonant.

The front of the tongue is lifted toward the roof of the mouth so that the lower surface of the tongue faces the teeth.



Ex. — Shut, shin, shame, share, flash, shore.

w — is called a semivowel from its close relation to *oo* (food) or *oo* (foot).

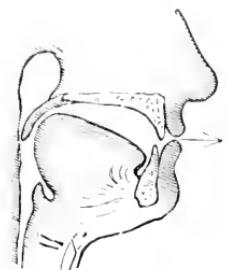
It always begins with a brief *oo* or *oo*. The *w* requires a contraction of the lips, and a constriction between the back of the tongue and the soft palate, which makes *w* guttural as well as labial.

Ex. — Weep, were, war, wall, wore, we, wax, wait, wise.

In such words as *cow*, *plow*, *law*, *jaw*, *few*, the *w* is reckoned as a vowel. In *blow*, *follow*, etc., and in *who*, *whom*, *whole*, *whoop*, the *w* is silent.

wh — as in *wheel*, *when*, *where*.

wh = *h* + a voiceless *w*, no voice being heard until the beginning of the following vowel. The *h* represents the breath sound produced by exhaling the deep breath which always begins a correct enunciation of *wh*.



Device. — Let the pupil hold the palm of his hand (or a sheet of thin paper) a short distance from his mouth, and then say the words in each list below distinctly. He will *feel* the air on his hand or see the paper move when *wh* is uttered correctly.

Ex. — Where, which, whey, when, wheeze, whip, whoa, whither. Contrast with the *w* sound in *wear*, *witch*, *way*, etc.

z — an open voiced consonant, as in *zeal*, *zone*, *maze*.

It is produced in the forward part of the mouth by the tongue and the hard palate, like *s*, except that it is voiced.

Ex. — Buzz, dizzy, size, frozen, maze. *Equivalents.* — Easy, his.

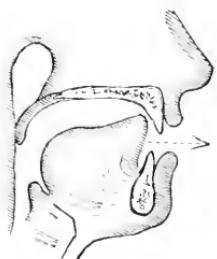
x = *ks*, in *fox*, *expand*.

= *gz*, in *exist*, *exhaust*.

= *z*, when initial, as in *Xerxes*.

zh — is the voiced sound produced, like *sh*, with the front of the tongue lifted toward the roof of the mouth. This sound is represented by *z* or *s* preceding *u*, or by *si* (never by *zh* in actual spelling); for example, *azure*, *leisure*, *measure*, *usual*, *confusion*, *erosion*.

r — as in *rear*, *row*, is a voiced consonant.



It is produced with the tongue, the tip of which is curled backward, near the hard palate. The breath escapes at the sides. When the tip of the tongue vibrates it produces the trill or rough *r*, which may be produced before, but never after, a vowel heard in the same syllable.

Ex. — Rill, fare, ragged, rascal, ran, pearl, world, girl, burn.



Note. — Some children need drill in pronouncing the *r* distinctly in *girl, world*, etc.; others need to be cautioned against adding the *r* sound to *saw, law*, etc.

y — as in *year, young*, is a voiced consonant.

It is produced by raising the arch of the tongue to the roof of the mouth, as when uttering ē (*ere*), but so closely as somewhat to obstruct the passage of the voice.



Ex. — Yet, yarn, you, year, yearn, young.

For the sounds of the vowel *y*, see ī, ī, ī, pages 307, 308.

l — is a voiced consonant.

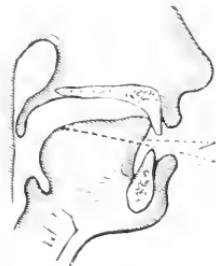


It is produced by raising the point of the tongue against the hard palate, the voice being allowed to escape at the sides of the tongue.

It is liquid in *low, lie, ill, bell*.

It is explosive in *battle, pickle, bustle*.

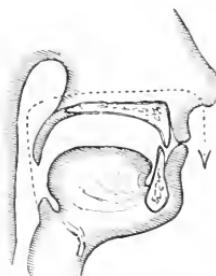
Ex. — Lid, fill, lane, bale, loyal, boil, loan, roll.



m — as in *me, mine*, is a nasal consonant.

The organs have the same positions as for *b* or *p*, but the sound passes through the nose. Lip pressure is necessary.

Ex. — Seem, tame, men, man, mute, me, mate, hem, ham, home.



n — as in *no, nine*, is a nasal consonant.

The tongue and lips are in the same positions as in producing *t* and *d*, but the voice passes through the nose.

Ex. — Nail, need, pin, pane, none, snow, inn, change.

Device. — Teach the children to make the "wax-doll mouth" showing two front teeth, and say *n*.

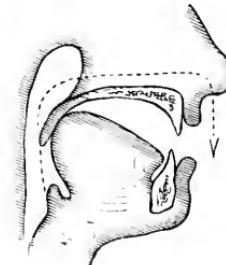
ng — is a single nasal consonant; the sound of neither *n* nor *g* is heard.

This sound is produced by contact between the soft palate and the back of the tongue, with a free passage between the soft palate and the wall of the pharynx, and the passage through the nose open.

Device. — The child closes one nostril and says *singing* — *ringing*. This helps him to realize the nasal character of the sound.

Ex. — Fling, slang, bring, rang, ring, wrong, singer.

An equivalent sound (*y*) is represented by *n* alone in such words as *bank, sink, linger, longer*.



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